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HEAVY METAL CALENDAR 1992



**IMPORTANT DATES
IN METAL HISTORY!**

**BIRTHDAYS OF
THE STARS!!**



WARRANT



JANUARY

S	M	T	W	T	F	S
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- 1: NEW YEAR'S DAY
David Lee Roth's **Crazy From The Heat** released 1985
- 3: John Paul Jones (Led Zeppelin), born 1946 Metallica's **One** released as a single, 1989
- 4: Warrant's **Dirty Rotten Filthy Stinking Rich** released, 1989
- 5: Kelly Nickels (L.A. Guns), born 1964
Ted Poley (Danger Danger), born 1964
- 6: Malcolm Young (AC/DC), born 1953
Peter Loran (Trixter), born 1967
- 7: Led Zeppelin's **In Through The Out Door** goes gold and platinum, 1980
- 8: Steve Clark (Def Leppard), died 1991
- 9: Jimmy Page (Led Zeppelin), born 1944
Philip Lewis (L.A. Guns), born 1963
- 10: Michael Schenker, born 1955
- 11: Bon Jovi's **New Jersey** goes quadruple platinum, 1989
Skid Row goes triple platinum, 1990
- 12: Motley Crue's **Shout At The Devil** goes gold, 1990
- 13: Tim Kelly (Slaughter), born 1963
- 14: Geoff Tate (Queensryche), born 1959
Mike Tramp (White Lion), born 1961
- 15: Biff Byford (Saxon), born 1950
- Slaughter's **Stick It To Ya** released, 1990
- 16: **Skid Row** released, 1989
- 17: Vince Neil joins Motley Crue, 1981
Def Leppard's **Pyromania** released, 1983
- 18: Van Halen's **5150** goes quadruple platinum, 1989
Van Halen's **OU812** goes triple platinum, 1989
- 19: Jeff Pilson (War And Peace), born 1958
- 20: Paul Stanley (Kiss), born 1952
Tracii Guns (L.A. Guns), born 1966
- 22: Steve Riley (L.A. Guns), born 1960
Steven Adler (ex-Guns N' Roses), born 1965
- 25: AC/DC's **Flick Of The Switch** goes gold, 1984
- 26: Eddie Van Halen, born 1957
Tom Keifer (Cinderella), born 1962
- 27: Mike Patton (Faith No More), born 1968
- 28: Alice Cooper's **Killers** goes gold, 1972
- 29: Eddie Jackson (Queensryche), born 1958
- 30: First Kiss concert, Queens, New York, 1976



FEBRUARY

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- 1: Jani Lane (Warrant), born 1964
Guns N' Roses' **Appetite For Destruction** goes septuple platinum, 1989
- 2: Alex Mitchell (Circus Of Power), born 1959
Van Halen signs with Warner Bros. records, 1978
- 4: Alice Cooper, born 1948
Spike (The London Quireboys), born 1966
- 5: Tommy Skeoch (Tesla), born 1962
Duff McKagan (Guns N' Roses), born 1964
- 6: W. Axl Rose (Guns N' Roses), born 1962
- 7: David Bryan (Bon Jovi), born 1962
Motley Crue's **Shout At The Devil** goes platinum, 1984
- 8: Vince Neil (Motley Crue), born 1961
- 9: Rachel Bolan (Skid Row), born 1964
- 10: Cliff Burton (Metallica), born 1962
Van Halen released, 1978
- 13: **Cheap Trick** at **Bukokan** released, 1986
Black Crowes release **Shake Your Money Maker**, 1990
- 14: John Smithson (Bonham), born 1962
- Bon Jovi's *Livin' On A Prayer* reaches #1, 1987
- 15: Jake E. Lee (Badlands), born 1957
- 16: Megadeth's **So Far, So Good... So What** goes gold, 1990
- 18: Kiss released, 1974
Kiss' **Crazy Nights** goes platinum, 1988
- 19: Tony Iommi (Black Sabbath), born 1948
Francis Buchholz (Scorpions), born 1954
- 20: Kee Marcello (Europe), born 1960
- 22: Van Halen's **Diver Down** goes platinum, 1989
- 23: Brad Whitford (Aerosmith), born 1952
Michael Wilton (Queensryche), born 1962
- 24: Joey Gold (Love/Hate), born 1965
Metallica's **Master Of Puppets**, released, 1986
- 25: Led Zeppelin's **Physical Graffiti** released, 1975
- 27: Neal Schon (ex-Journey, Bad English), born 1955
Adrian Smith (ex-Iron Maiden, A.S.A.P.), born 1957

GUNS N' ROSES

MARCH

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- 1: Rob Affuso (Skid Row), born 1963
Guns N' Roses *Lies* goes gold,
platinum and double platinum, 1989
- 2: Jon Bon Jovi, born 1962
Stevie Nicks (Tuff), born 1966
- 3: Van Halen's first U.S. tour starts
(Aragon Ballroom, Chicago), 1978
- 4: Jason Newsted (Metallica), born 1963
- 7: Aerosmith's *Permanent Vacation* goes
triple platinum, 1990
- 8: Scorpions *Blackout* goes platinum,
1984
Bad Company debuts (Newcastle,
England), 1974
- 10: Lenny Wolf (Kingdom Come), born
1962
- 12: Steve Harris (Iron Maiden), born 1956
Van Halen's 1984 goes gold and
platinum, 1984
- 13: *Damn Yankees* released, 1990
- 15: Dee Snider (ex-Twisted Sister,
Desperado), born 1955
Bret Michaels (Poison), born 1965
- 16: Wolfgang Van Halen, born 1991
- 17: Janet Gardner (Vixen), born 1962
Roxy Petrucci (Vixen), born 1962
- 18: Jeff LaBar (Cinderella), born 1965

- Jason McMaster (Dangerous Toys),
born 1965
- 19: Billy Sheehan (Mr. Big), born 1953
Randy Rhoads, died 1982
- 20: Deep Purple's *Burn* goes gold, 1974
Black Sabbath's *Sabbath, Bloody
Sabbath* goes gold, 1974
- 21: Share Pedersen (Vixen), born 1962
- 22: Led Zeppelin's *Physical Graffiti*
reaches #1, 1975
AC/DC's *Who Made Who* goes
platinum, 1987
- 25: Donnie Vie (Enuf Z'nuff), born 1964
Ron Keel, born 1961
- 26: Steven Tyler (Aerosmith), born 1948
Skylar Lynnae Neil, born 1991
- 27: Judas Priest's *Defenders Of The
Faith* goes gold, 1984
Bon Jovi release *7800 Fahrenheit*,
1985
- 29: David Lee Roth's *Skycraper* goes gold
and platinum, 1988
Perry Farrell (Jane's Addiction), born
1969
- 30: Eric Clapton, born 1945
- 31: Angus Young (AC/DC), born 1959
Erik Turner (Warrant), born 1964

SKID ROW

APRIL

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M. JOHANSSON/REPRO

- 1: David Lee Roth leaves Van Halen, 1985
Led Zeppelin's **Presence** goes gold, 1976
- 3: Mick Mars (Motley Crue), born 1956
Sebastian Bach (Skid Row), born 1968
- 4: Gary Moore, born 1953
- 5: Metallica's **Kill 'Em All** goes multi-platinum
- 7: Ritchie Blackmore's last Deep Purple (Mk. II) concert (Paris), 1974
- 8: Aerosmith's **Toys In The Attic** released, 1975
Izzy Stradlin (Guns N' Roses), born 1962
- 10: Warren DeMartini (Ratt), born 1963
Led Zeppelin's **Houses Of The Holy** goes gold, 1973
- 11: Eddie Van Halen weds Valerie Bertinelli, 1981
- 12: Led Zeppelin's **Presence** goes platinum, 1976
- 13: Led Zeppelin's **Whole Lotta Love** goes gold, 1970
- 14: Ritchie Blackmore (Deep Purple), born 1945
- 15: Gene Allen (Fiona), born 1964
- 16: Whitesnake's **Slide It In** released, 1984
- 17: Ozzy Osbourne/Randy Rhoads' **Tribute** released, 1987
- 18: Mick Sweda (Bulletboys), born 1962
Jayce Fincher (Southgang), born 1967
- 19: Rod Morgenstein (Winger), born 1957
Greg Christian (Testament), born 1966
- 20: Deep Purple's first concert (Talstrup, Denmark), 1968
- 22: Danny Aaron (Dangerous Toys), born 1967
Kiss' **Destroyer** goes gold, 1976
- 23: Steve Clark (Def Leppard), born 1960
- 24: Joey Vera (Armored Saint), born 1963
Billy Gould (Faith No More), born 1963
- 25: Van Halen's **5150** reaches #1, 1986
- 26: Bad Company's **Desolation Angels** goes platinum, 1979
- 27: Ace Frehley, born 1951
Queensryche's **Operation: Mindcrime** released, 1988
- 29: Mark Kendall (Great White), born 1957
- 30: Brad Divens (Wrathchild America), born 1962
Scorpions' **Love At First Sting** goes gold and platinum, 1984



MAY

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- 1: Johnny Colt (The Black Crowes), born 1968
Mark Scott (Trixter), born 1970
- 2: Danny Delarosa (Sweet F.A.), born 1962
Matt Thorr (Jailhouse), born 1962
- 3: Aerosmith's **Rocks** released, 1976
- 5: Bill Ward (ex-Black Sabbath), born 1948
- 7: Phil Campbell (Motorhead), born 1961
- 8: Alex Van Halen, born 1955
Eric Brittingham (Cinderella), born 1964
- 9: Zodiac Mindwarp, born 1950
- 10: Ozzy Osbourne's **Diary Of A Madman** goes platinum, 1982
- 11: Iron Maiden's **Killers** released, 1981
Motley Crue's **Girls, Girls, Girls** released, 1987
- 12: Billy Squier, born 1951
Ray Gillen (Badlands), born 1962
- 13: Kiss' first European concert (Manchester, England), 1976
Iron Maiden's **Piece Of Mind** released, 1983
- 14: Eric Peterson (Testament), born 1964
C.C. DeVille (Poison), born 1966
- 15: Black Sabbath released, 1970
- 16: Metallica's **Kill 'Em All** goes gold, 1989
Metallica's **Ride The Lightning** goes platinum, 1989
- 17: Audie Desbrow (Great White), born 1957
Peter Criss leaves Kiss, 1980
- 18: Steve DeLong (Sweet F.A.), born 1964
- 19: Duke Erickson (Metal Church), born 1964
- 21: Anthony Corder (Tora Tora), born 1965
Aerosmith **Rocks** goes gold 1976
- 22: Cream's **Disraeli Gears** goes gold
- 23: Poison's **Look What the Cat Dragged In** released, 1986
- 24: Rich Robinson (The Black Crowes), born 1969
Van Halen's **OU812** released, 1988
- 25: Klaus Meine (Scorpions), born 1952
Mark Knight (Bang Tango), born 1964
- 27: Van Halen's **Monsters Of Rock** tour kicks off (East Troy, Wisconsin), 1988
- 29: Van Halen's **Women And Children First** goes gold, 1980
- 30: Steve West (Danger Danger), born 1965

MOTLEY CRUE

JUNE

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PHOTO: NEIL ZLOZOWER

- 1: White Lion's **Pride** goes platinum, 1988
- 3: Guns N' Roses releases *Sweet Child O' Mine*, 1988
- 4: Paul Taylor (Winger), born 1959
Doro Pesch, born 1964
- 5: Nicko McBrain (Iron Maiden), born 1954
Eric Stacy (Faster Pussycat), born 1964
- 6: Tom Araya (Slayer), born 1961
- 8: Kiss goes gold, 1977
P.J. Farley (Trixter), born 1972
- 9: Jon Lord (Deep Purple), born 1941
Mitch McLee (Southgang), born 1969
- 10: Judas Priest's **Turbo** goes gold, 1986
- 11: Bon Jovi headlines Giants Stadium (East Rutherford, NJ), 1989
Ricky Warrick (The Almighty), born 1966
- 13: Guns N' Roses *Patience* goes gold, 1989
- 14: Chris DeGarmo (Queensryche), born 1963
- 15: Scott Rockenfield (Queensryche), born 1963
- 16: Skid Row's **18 And Life** released, 1989
- 17: Michael Monroe, born 1962
- 18: Oz Fox (Stryper), born 1961
Ozzy Osbourne's **Blizzard of Ozz** goes platinum, 1988
- 19: Jimmy "Chocolate" Chalfant (Kix), born 1959
Simon Wright (Dio, AC/DC), born 1960
- 20: Michael Anthony (Van Halen), born 1955
- 21: Joey Kramer (Aerosmith), born 1950
Kip Winger, born 1961
- 22: White Lion's **Pride** released, 1987
- 23: Chuck Billy (Testament), born 1962
Joey Allen (Warrant), born 1964
Glenn Danzig, born 1955
- 24: Jeff Cease (The Black Crowes), born 1969
Danny Simon (Jailhouse), born 1962
- 25: Van Halen's **OU812** reaches #1, 1988
- 27: Guns N' Roses *Sweet Child O' Mine* goes gold, 1989
- 28: Poison's **Open Up And Say, Ahh...** goes gold and platinum, 1988
- 29: Ian Paice (Deep Purple), born 1948
Don Dokken, born 1953
- 30: Yngwie Malmsteen, born 1953
Zeno Roth, born 1956



JULY

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- 1: Vito Bratta (White Lion), born 1961
Roddy Bottum (Faith No More), born 1963
- 2: AC/DC's **Powerage** goes gold, 1981
Mountain formed, 1969
- 3: Stephen Percy (Ratt), born 1959
- 4: INDEPENDENCE DAY
Michael Sweet (Stryper), born 1963
Mark Slaughter (Slaughter), born 1964
- 5: Cinderella's **Long Cold Winter** released, 1988
- 7: Ricky Mahler (Circus Of Power), born 1959
Perry Richardson (Firehouse), born 1963
- 9: Bon Scott (AC/DC), born 1946
- 11: Richie Sambora (Bon Jovi), born 1959
Daniel McMaster (Bonham), born 1968
- 12: Eric Carr (Kiss), born 1950
- 13: Bobby Rock (Nelson), born 1958
Steve Brown (Trixter), born 1970
- 14: Brett Bradshaw (Faster Pussycat), born 1970
- 15: Joe Satriani, born 1956
Jason Bonham (Bonham), born 1966
- 17: Geezer Butler (Black Sabbath), born 1949
- 19: Brian May (Queen), born 1947
- 21: Guns N' Roses **Appetite For Destruction** released, 1987
Jim Martin (Faith No More), born 1961
- 22: Pat Badger (Extreme), born 1967
- 23: Metallica's **One** is certified gold, 1990
Def Leppard's **Hysteria** reaches #1, 1988
- 24: Paul Geary (Extreme), born 1964
Judas Priest's **Turbo** goes platinum, 1989
- 25: Eric Carr's first gig with Kiss (New York), 1980
- 26: Gary Cherone (Extreme), born 1964
Guns N' Roses **Appetite For Destruction** goes octuple platinum, 1989
- 27: Mark Geary (Dangerous Toys), born 1963
AC/DC's **Highway to Hell** released, 1979
- 28: Gregg Giuffria (ex-Angel, ex-House Of Lords), born 1955
- 29: Geddy Lee (Rush), born 1963
- 30: Ian Hatton (Bonham), born 1962
Kiss' **Unmasked** goes gold, 1990
- 31: AC/DC's **Back In Black** released, 1980
Ozzy Osbourne's **Blizzard of Ozz** goes gold, 1981

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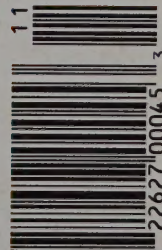
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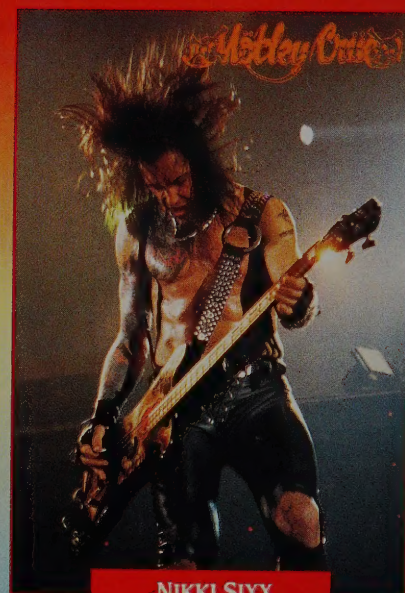
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POISON



AC/DC



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William Calhoun, Living Colour.

Some of the out-there time signatures this man plays could lead you to think he was "slightly altered" during the sessions.

"But, believe me,

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to play what our band plays, you have to be clear as a bell." So says William Calhoun, drummer of Living Colour, one of the most creatively rhythmic bands going today. "I don't buy into that business of needing stimulants to create. All you need is dedication, a great drum kit, and a straight,

well-made pair of sticks." Sticks? "They're the most

underrated aspect of drumming. Sticks are

"DRUMSTICKS, LIKE PEOPLE, PLAY BETTER WHEN STRAIGHT."

your lifeline to the drums—they've got to

be tooled just right or you can't extract the sounds

you want out of the

kit." And why do Zildjian

sticks succeed where

others don't? "Some other

sticks seem okay in the store. But my

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that hold up during a gig. The sticks

are never warped. They're virtually impossible to

break. And the round beads give

me superior definition for my ride cymbal patterns."

His advice to a player who's thinking

about buying another stick? "Just Say No."

Zildjian

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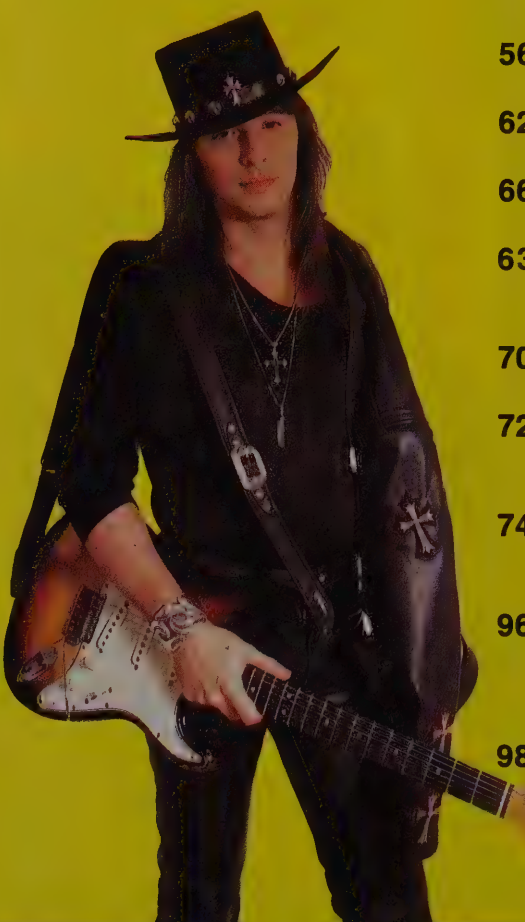


PHOTO: GEORGE CHIN/VEREECKE

Published by:
Hit Parader Publications, Inc.
40 Violet Ave.
Poughkeepsie, NY 12601

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Cover Photo: GEORGE CHIN/VEREECKE

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HIT PARADER (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from Pierretta Media Corp. Second class postage paid at Poughkeepsie, NY, and at additional offices. Copyright 1991 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00 Vol. 50, No. 326, Nov., 1991. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office: Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930.

Distributed by Capital Distributing Co.,
60 Division St., P.O. Box 158,
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WE READ YOUR MAIL



Enuff Z'Nuff: Catching heat from the fans!

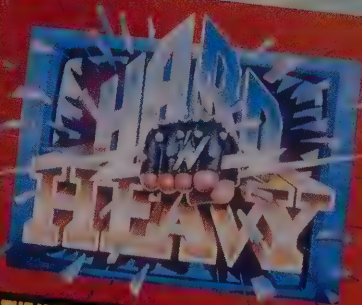
I am writing to respond to a few things Enuff Z'Nuff said (June 1991), more specifically what Donnie Vie said. First of all he contradicted himself so many times. For example, he said, "all those musicians should get out of the business. They just want to get . . . sucked." Then he went on to say, that he didn't feel any competition with other bands, only when he's in the same room with them and the chicks. Here's another example; they were asked if they are sexist (they didn't even know what that meant). Donnie said, "No. I think every man should have two women." By the way, I would say calling women 'chicks' is sexist. And Donnie superglued some girl's private parts together? Well, if he did do that and it was because she pissed on his bunk, he probably deserved it. I hope it happens over and over, until you finally realize what scum you really are. Now to respond to what you said about Nelson, well, I'm glad you're not into Nelson, too, because they are REAL men with REAL talent. They have more talent and more class than you could ever dream of having. Any little girl who would sleep with you is a stupid, desperate, bimbo slut! If you ask me, there is no room in the business for sexist men who wear too much make-up like the poseur, male chauvenist, classless, no talent that you are.

Julie Gillard
Quincy, MA

I thought I would write and state my opinion and bitch a little about AC/DC. I'm sorry, but this is one band that has to go. These people are so stupid, I'm surprised that they made a record. For one thing the lead singer strains his voice way too much and it makes him sound awful. I know that everyone has their own opinion about different groups. This is just mine, AC/DC should have never been allowed to sing.

Andy
Lehi, UT

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My friends and I love Metallica's songs and music, specifically the *Kill 'Em All* album. I think it's the best album they've got. I'm a true Metallica fan and I've got all their albums except *Garage Days* and *...And Justice For All*. I got them, but two guys stole them from me. I wonder why they don't have enough balls to borrow them? I wish the best of luck to Metallica with their new album, because they deserve it.

Alfonso Colon
Mexico

I'm so tired of seeing hair helmets two feet high, three feet wide and four feet long and hooker-like make up on 'men.' Another frightening look is shirts (if any) opened down to the navel and numerous chains flowing to mid-stomach. I thought this look went out in the 70's. As I was flipping through your June 1991 issue, all I saw was hairy men in chains. I saw a few exceptions to this look, until I hit your centerfold! Eureka! Men with unripped jeans, plain T-shirts, very little or no hair and no chains! What an "original" look! While I've never been a big fan of AC/DC, I can appreciate their straight-forward approach to music and style. Congratulations to the guys in AC/DC. Still ahead of the game after all these years!

Michelle Fukes
Halifax, Nova Scotia

Sebastian,

I am a very big fan of yours. Even though I'm not a very good singer, I still love to sing all of your songs. I wish I could sing as well as you. You're the best. Your voice is so strong and powerful. I love it and I love you. You really kick ass. There is no one else who can even come close to you in my opinion. I just want you to know that I think Skid Row is the best band ever and you're awesome.

Donna Perkins,
Follansbee, WV

You know it's not Sebastian's fault he looks so great. I wish people would start ignoring what he looks like, because the man has a great voice and a perfect rock and roll attitude. There's too many people that think he's a poseur just because he's so good looking. The problem with today's society is it's so look-conscious. Why don't people start paying attention to the heart of the matter.

Danny
New York, NY

I'm writing for several reasons. One is to suggest to put the Black Crowes on the cover of your magazine or at least feature them more. They're the hottest band in the '90s and they deserve recognition, which brings me to my next point. Chris Robinson should be commended not criticized for the stand the Black Crowes take on corporate sponsorship. They should be allowed to play their music the way they want.

A proud member of the Crowe Mafia
Lisa Greyson



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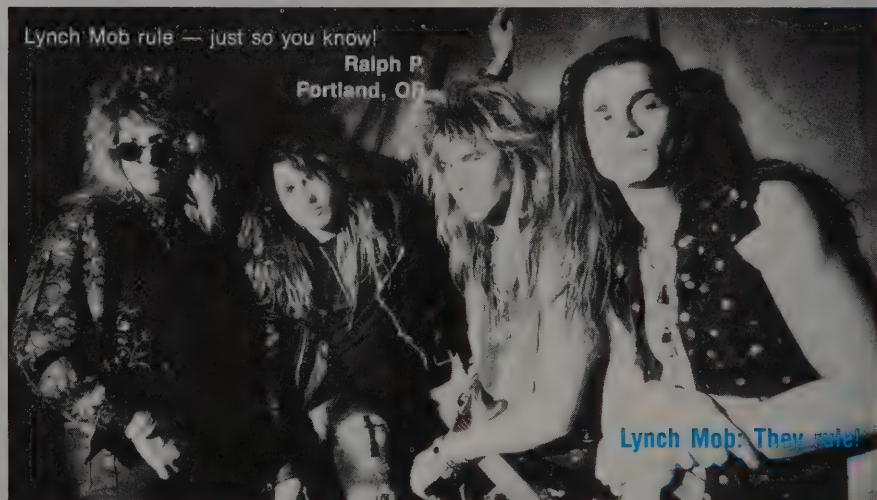
Why do you print a letter like Johnny Thunderstruck's (July 1991) in your magazine. How can one say a band stinks or rules without backing it up? AC/DC has gone downhill on their last two albums; Brian Johnson can't sing at all anymore! Extreme, Ratt and White Lion are all fine bands! Nuno Bettencourt has been well recognized as a spectacular guitarist. Although Ratt sucks live, they have put out several great albums, peaking with the excellent **Dancing Undercover**. As for White Lion, **Pride** is still their best and I don't think they've improved, but I would still say they're a fine band. I don't think Warrant has improved. They may never have an album better than their first with songs like *Heaven* and *Down Boys*. Queensryche hasn't improved that much! They were just overlooked with their first three albums! **Operation: Mindcrime** is still the best, with masterpieces like *Eyes Of A Stranger* and the title track. On the other hand, Winger has improved. I didn't think they could, but with

their new singles and songs like *Baptized By Fire*, and *Under One Condition*, Winger is near the top of my favorites. New bands of particular interest are Firehouse and Steelheart. These bands have been working hard for a long time and finally got their chances to make it big. And they made it because they know how to play and how to write the best songs. Firehouse's guitarist Bill Leverty shreds on songs like *Rock on The Radio Shake & Tumble* and *Lover's Lane*. Vocalist C.J. Snare not only sings lyrics we can all identify with, but has the best scream I've heard! Overall he's an excellent singer. Steelheart is similar in quality to Firehouse with songs like *Can't Stop Me Lovin' You*, *Like Never Before* and *I'll Never Let You Go*. Undoubtedly these two bands deserve the recognition and success they're about to receive. May the metal world grow even larger!

Chris Requena
Goleta, CA

Lynch Mob rule — just so you know!

Ralph P.
Portland, OR



Lynch Mob: They rule!

To Mark Slaughter,

I recently went to a Slaughter concert in Milwaukee, in which the concert was general admission. During the concert everyone was pushing to get closer to the stage. It was extremely warm because all of the people were pushing and dancing. People were being lifted onto the stage by security and escorted or carried off the stage since they had fainted be-

cause of the heat. About halfway through the concert, Mark pointed into the crowd and asked security to please help this one girl who had fainted. She was let through the crowd and helped. Thanks Mark for really caring for your devoted fans. It's people like you who give rock and roll a good name. Keep kicking ass, Slaughter!

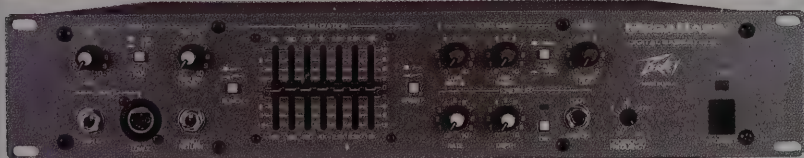
Kandy

Send Letters To Andy Secher, Editor 441 Lexington Ave., Suite 900
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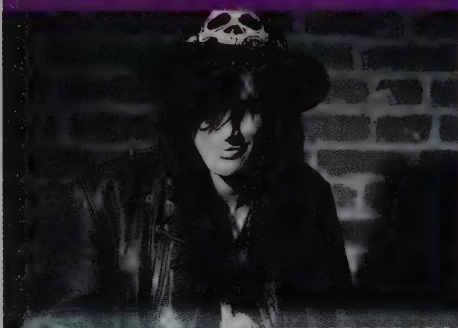
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THE INFORMATION CENTER

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INFO CENTER

The war of words between Vince Neil and Axl Rose continues to heat up. By now it's no secret that little love is lost between the two frontmen — especially on Vince's side. It seems that he's harbored a not-so-secret grudge against all of Guns N' Roses — and especially Axl — since Guns' guitarist Izzy Stradlin tried to pick up Vince's wife two years ago. When Axl defended Izzy's actions, the war was under way. Vince has issued a challenge to Axl to meet him anytime, anywhere. Incidentally, Van Halen vocalist Sammy Hagar has offered the front yard of his spacious L.A. home as the fight locale. (By the way, does HBO have the cable rights to this thing yet?)

Guess who apparently is Bart Simpson's favorite rock and roll band? Why, Aerosmith, of course. It seems like the Boston Bad Boys will be making a special appearance on *The Simpsons* this season playing *Walk This Way* at the concert attended by bratty Bart. Whether Tyler and Co. appear as themselves or in cartoon form has yet to be determined, but we figure and cartoonist would give his eye teeth for a chance to draw those Tyler lips.

Apparently Poison have buried the hatchet (and not in each other's heads). According to vocalist Bret Michaels, the boys did go through a difficult period in recent weeks, but the internal problems that threatened to rip the band asunder have now been cast aside. In fact, Poison hopes to follow up the chart topping success of their new set, in concert *Swallow This Live*, with a new studio album within the next year (fast work considering the multi-year gaps most super star bands now take between releases).

Ozzy Osbourne has once again chagned the title of his oft-delayed new album. Forget about *Say Goodbye To Heaven*; the new title is *No More Tears* (kinda like those twerpy Johnson's baby shampoo ads). But fret not Ozz-o-philes, Mr. Osbourne reports that the record will be "very heavy". As to when this disc may finally see the light of day, expect it in local record stores sometime before Christmas with a massive "Goodbye" tour to follow.

Tidbits and asides: Has Lita Ford regained her commercial magic with her latest, *Dangerous Curves*? ... Are there problems already brewing inside White Lion's new lineup? ... Is Axl Rose seeing a psychiatrist while on tour?



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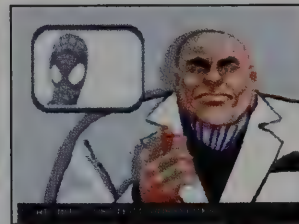
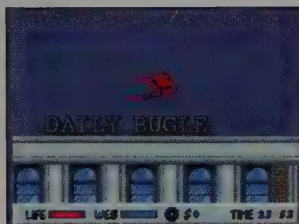


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HIGH STYLIN'

BY JODI SUMMERS

YOUR FAVORITE METAL STARS SPEAK OUT!

Ah, the sages that predict the future of rock and roll. When we asked metal's finest, *Where will you be ten years from now?* they foretold their future like this...

We're timeless. White Lion is a band that will be able to carry on in the future because we're not based around image, or a sound of the moment. The *Pride* album could have been released in 1972 or in 1992.

Mike Tramp
White Lion

We'll be a lot older and a lot uglier.

Bret Michaels
Poison

I see Aerosmith still being musically creative. I see us as still having something to do with other bands. Who knows, maybe we'll have a record label in ten years. Maybe we'll be writing songs, and maybe we'll all be producing for other bands. We probably won't do quite as much touring, but it's just so great to play live that I don't think I'll ever lose my taste for it.

Tom Hamilton
Aerosmith

I hope that we're one of the most successful rock bands of the '90s. I hope we have several platinum albums and we'll be very happy with what we've done, and we'll still have a long way to go. I want to be like Aerosmith. I want to be around for twenty years, not for ten.

Jesse Harte
Southgang

Whatever I imagine myself to be doing ten years from now is what I'll do. Among other things, I'll have a record company, I'd like to manage, and it would be nice to think Kiss could continue that long, I don't know. We'll all wait and see.

Gene Simmons
Kiss

In ten years I don't know if I'll still be around. I'll be in my forties, and that's pushing it a bit, I think. We've still got a good few years left though. On stage, Iron Maiden is such a physical thing, it's not just standing about. If we keep ourselves fit, there's no reason we shouldn't be around. Basically we'll be around as long as we want to be and as long as people come and see us. And if that's another ten years, so be it.

Steve Harris
Iron Maiden

A director of low budget horror flicks. That's what I've wanted to do ever since I got the shit scared out of me watching King Kong on TV with my parents when I was five. I saw people's heads getting bit off and in King Kong's mouth and it scared the life out of me. I like all those monsters, Frankenstein, the Mummy, every monster you can think of.

Mick Mars
Motley Crue

Hopefully still rocking hard. Right now we're just babies crawling, I hope Skid Row will still be here in ten years. Like any other band, we don't want to be a blast from the past. Hopefully we can maintain like the Stones and Kiss. It's quite a goal to shoot for.

Rob Affuso
Skid Row

Hopefully, Anthrax will still be together, and we'll still be making records. I look at it this way, if ten years from now — that's six albums from now — we'll be up past ten albums — that's realistic. I'll be in my mid thirties, so hopefully we'll still be able to put on a show.

Scott Ian
Anthrax

Ten years from now I expect us to be a multinational conglomerate of several different entities. I hope to God we're still alive, I hope this world hasn't sucked all the oxygen out because of the chemicals that are ruining the ozone. I hope to God we're still breathing.

Jack Blades
Damn Yankees

I never look at things that far in advance. I'm just a day to day kind of guy.

Jake E. Lee
Badlands



Kiss' Gene Simmons: "It would be nice if Kiss could continue ten years from now."



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CAUGHT IN THE ACT

BY ROB ANDREWS

TUFF

Stevie Rachelle, Jorge DeSaint, Todd Chase and Michael Lean should have been nervous. They should have been quaking in their fancy boots with sweat pouring off of their made-up faces and dripping down their over-moussed hair. After all, following three years of playing in clubs from one coast to another, these L.A. based rockers were finally getting a shot at the big time. Yes, Tuff had arrived. With the success of their debut LP, **What Goes Around Comes Around**, the boys were finally getting to play in front of thousands of fans — but you couldn't tell from their attitude. Rather than quaking in fear, the Tuffsters stood around, downing some sodas, joking with one another and casually talking with fans who had dropped by to wish them well.

"We're looking forward to this," Rachelle said shortly before show time. "We're really confident about our live show. We've been playing together for years in clubs, and we feel right at home up there. We don't look at a crowd of thousands of people as intimidating. To us it's the chance to just have more fun and reach more people with our music."

Tuff certainly have been reaching a lot of people with their infectious sounds in recent days. After years of struggling for success, the boys

are lapping up every bit of media and fan attention that's been hurled their way. Magazine covers, color features and huge pin-ups (mostly of Rachelle's groupie grabbing profile) have turned Tuff into the fan darlings of 1991 — a band that seems on the verge of picking up where bands like Poison, Warrant and Skid Row left off. But despite their recent success, the band still has its detractors, those who state that pretty faces and smoothly polished studio hits just don't cut it in *real* rock and roll. To those minds, a great band has to put out on stage. Well, it's certainly no mistake that the band's motto for years has been "Put Out Or Get Out." Of course, that was directed at their legion of female admirers; but it works just as well in regard to their stage abilities.

"A lot of people look at us and they make assumptions — the wrong assumptions," Lean said. "We've heard it so many times from so many people over the years. They just don't get what we're about. They figure we're a bunch of poseurs — until they hear us play. Then they know that we're one kick-ass band."

Certainly Tuff's supporters needed no such proof. They had gathered early to make sure the band got the desired degree of support. Buxom young lasses dressed in one-size-too-small T-shirts crowded the front row while guys in black leather jackets with the Tuff logo emblazoned on the back stood right behind them — maybe a bit too close, if you catch our drift. Holding aloft banners that read "Tuff Muff Fan-club" and "Stevie Is God", it was obvious that Tuff's fans were there to party big-time.

"I've been following them since I saw them in a club in L.A. over a year ago," one fan said. "I loved them right from the start, and I couldn't believe they didn't get a record deal for so long. When that record came out, I was the first one to get it! It's great! Even better than I thought it would be. Now I'm really excited about seeing them play in a bigger place. I know they'll be incredible."

Soon after, the house lights dimmed and Tuff hit the stage to the riffs of *Ruck A Pit Bridge*, the lead track from their debut disc. For the next 35 minutes the band poured their hearts and souls into every note they played, dancing, prancing and stomping all over the place as they cranked out audience favorites as *The All New Generation* and *I Hate Kissing You Goodbye*. DeSaint's guitar work was fast, furious and on the spot, while Chase and Lean kept the beat on a rock solid foundation. But it was Rachelle's hip-shaking, fast-talking stage delivery that really got the crowd going. No, Tuff's not about to make anyone forget Led Zeppelin, or even Warrant. But they know exactly what their audience wants and they give it to 'em in style.

"We believe that rock and roll is supposed to be fun," Rachelle said. "That's what our album is about, and our stage show too. We're not trying to change the world. But there are a lot of people out there who can relate to what we're singing and playing about. They love us and we love them. We're starting to get letters from all over the country from fans who love the album and want to see us live. If it's up to us, we'll see each and every one of 'em before this year is out."



PHOTO: ANNAMARIA DISANTO

"We're really confident about our live show."



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CONTRABAND

Supergroup Proves That Egos Can Blend To Make Great Music.

BY ANDY SECHER

Most rock fans would like to think that all rock stars hang out and get along with one another. Unfortunately, that's not always the case. The same sort of petty jealousies, rivalries and feuds that exist in the rest of the world seem to inhabit the rock domain as well. That's why it deserves special mention when a project like Contraband happens. Comprised of such rock luminaries as guitar legend Michael Schenker, L.A. Guns axe master Tracii Guns, Ratt drummer Bobby Blotzer, Vixen bassist Share Pedersen and Shark Island vocalist Richard Black, Contraband is that rare "let's get together and play" venture that actually works! Recently we caught up with the mercurial Schenker to discuss Contraband, as well as what's in store for Michael's immediate musical future.

Hit Parader: Michael, how did Contraband come together?

Michael Schenker: I'm not sure of all the details, but it had a lot to do with the managers of Ratt and Vixen getting the bands together on MTV's "Unplugged" show a few months ago. I was asked by Ratt to join them for a few songs, which proved to be a lot of fun. That show was really at the very heart of the Contraband project. From there Tracii Guns joined in and so did Richard Black.

HP: Did you all get together to record the album at the same time?

MS: Actually, I was given some tapes that didn't have any vocals on them, and I just played guitar over them. In fact, I was a little disappointed to hear the finished mix of the album because I thought I had played some of my best guitar on those tracks and at times my playing was very buried because of the vocal overdubs.

HP: Ah, the continual problems guitarists have with singers!

MS: (Laughing) I guess so. But working that way taught me a great deal, and it inspired me to do an instrumental album sometime in the near future. I have a new album to do with the Michael Schenker Group, but right after that I plan on doing an all-instrumental album,

which will be the very first one I have done that way.

HP: You just mentioned the Michael Schenker Group. We thought it was the McAuley Schenker Group.

MS: It's back to being called the Michael Schenker Group, which is what my band was called before Robin McAuley joined a few years ago. I'm still working with Robin, and I think the next album will be our best, but we have made some changes. Everyone else who was in the group last time is no longer there. We're looking for new musicians at the moment. But that won't delay our writing and recording.

We're already well underway, and as I said earlier, this is going to be our best album.

HP: What happens if the Contraband album is a hit? Would you delay your recording plans to tour with that group?

MS: That's hard to say. I imagine if there was some sort of limited tour I would like to be part of it. But I know quite a few of the other members have new albums or tours to think about, so I'm not the only one who would find it difficult to work a large tour into their plans. But let's see what happens. The reaction to the Contraband album has been quite good, so we'll just play everything by ear.

HP: How were the songs on the Contraband album chosen? It's quite a varied group of songs.

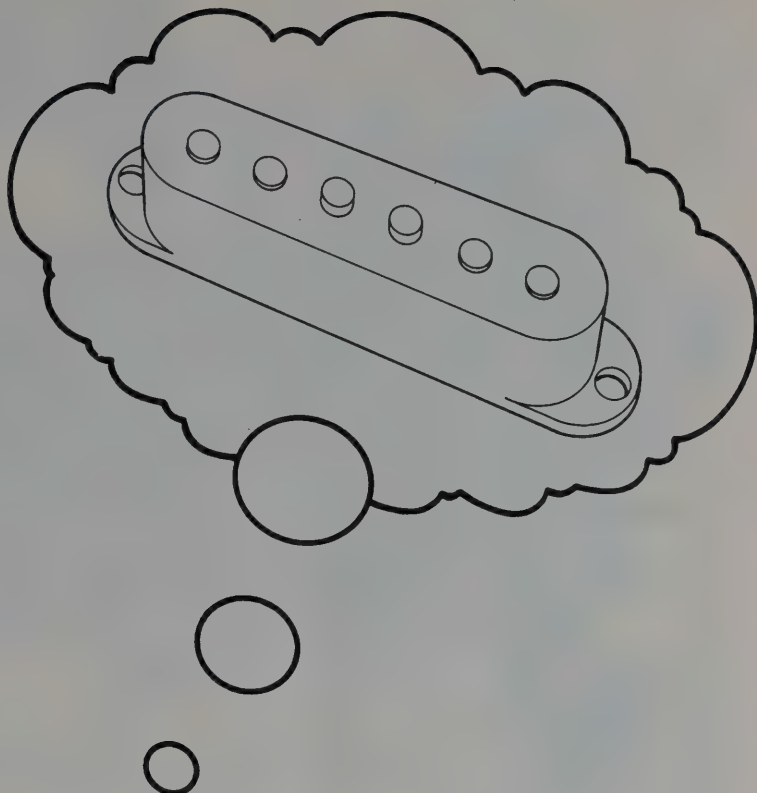
MS: They were all songs that the people involved liked to play. They were fun songs that we could jam on and just have fun with. A song like *All The Way To Memphis*, which was the first single and video from the album, is just an old Mott The Hoople song that we liked. It really was as simple as that.

HP: People have commented that your guitar playing on the album is filled with a looseness and spontaneity that hasn't been that present on your own albums. How do you react to that?

MS: It may be true. It's certainly a very different atmosphere than recording your own album. I say that I'm quite pleased with my playing on the record — only I wish you could hear more of it. I'd like people to hear the tapes the way I handed them back in. Then I know they would have enjoyed my guitar playing even more.



Contraband (l to r): Tracii Guns, Share Pedersen, Michael Schenker, Richard Black, Bobby Blotzer.



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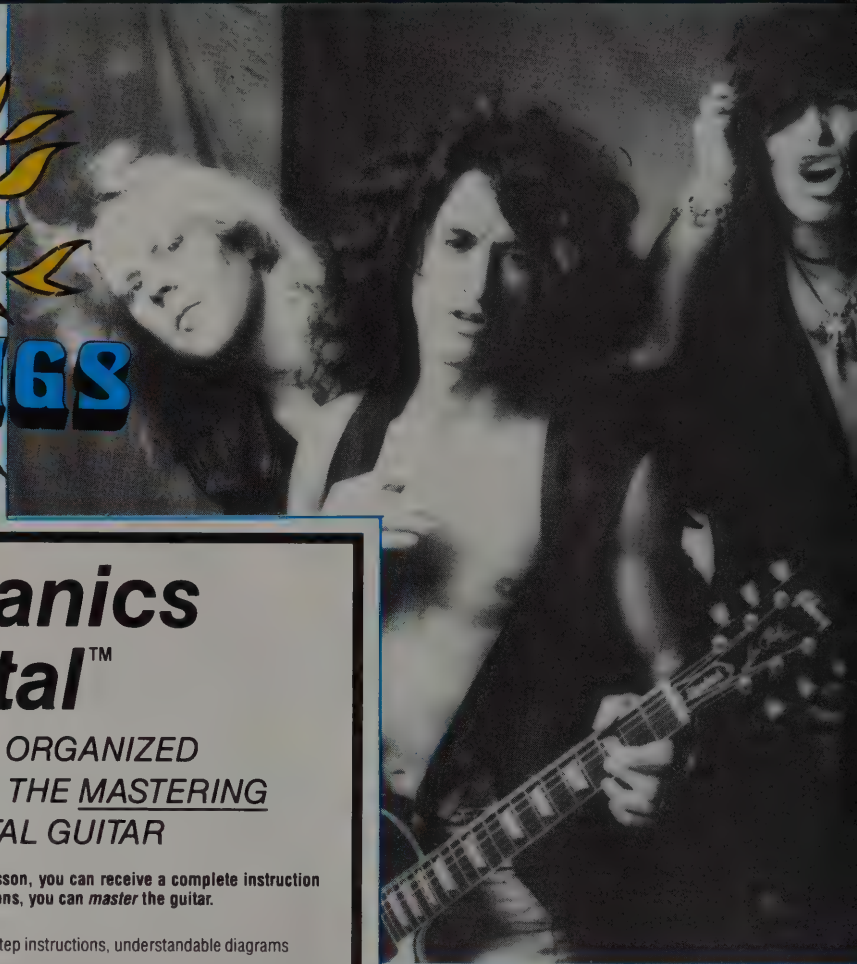


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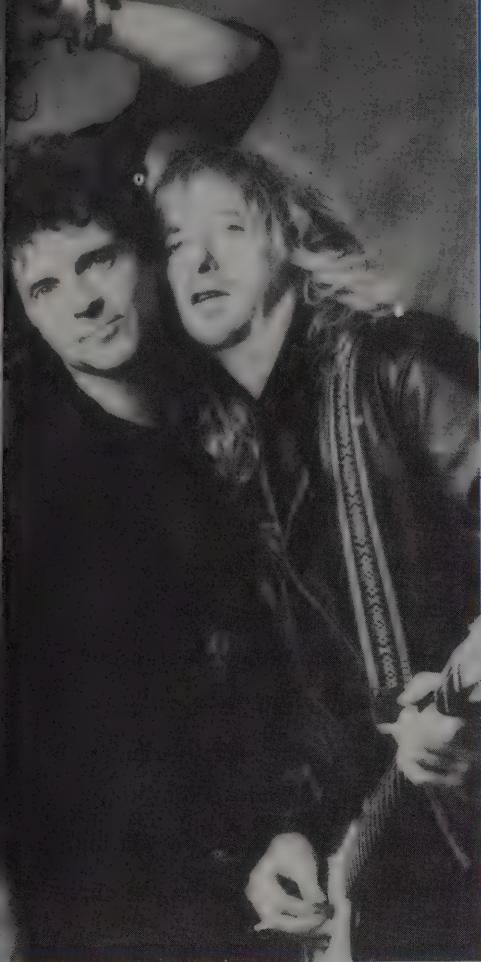
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Aerosmith's Steven Tyler recently checked in to give us an update on the band's latest recording plans. Tyler was in Boston at the time, working with the rest of the band on songs for their upcoming album. "We're working slow, but things are soundin' great," the effervescent vocalist said. When asked how he felt about learning that the band's **Greatest Hits** album had recently been certified quintuple platinum (5,000,000 copies), Tyler said, "Hey, there are some great songs on that album — I'd buy it."

Slaughter have returned to the recording studio to begin work on their second LP. Bassist/producer Dana Strum says that the group already has more than an album's worth of material written and ready to go. "We're not the kind of band that's gonna go into the studio and then begin writing," he said. "What's the point of that? Anyway, it costs too much. We want to work as efficiently as we can. But the most important thing is that the new songs are great — they really blow away just about everything on the first record."

Kiss have begun turning their attentions towards their new album. Bassist Gene Simmons, in particular, seems more focused on the band than he's been in many years, due in no small part to the fact that a number of his outside interests have been forced to take a back seat. Simmons' record label, the home of House Of Lords and Gypsy Rose, has left RCA and currently label operations are "on



recently went quintuple platinum.

hiatus." In addition, the bassist's acting career has hit some rough times, with good parts coming less and less frequently. So it's back to the Kiss grind, which can only mean good things to the band's always loyal legion.

Great White's Mark Kendall has now recovered from the illness that befell the guitarist last June. At the time, Kendall ended up in the hospital where he was spitting up blood from a herniated of the esophagus.

That illness kept the axe master incapacitated for almost a month, during which time Alice Cooper guitarist Al Pitrelli stepped in to help the G.W. guys out on tour. Kendall reports that he's feeling fine, and that the illness has had no effect on his long-term health prospects.

Ozzy Osbourne is breathing a little easier these days. As rock's favorite madman puts the finishing touches on what he says is his final LP, **No More Tears**, he knows that the U.S. legal system is behind him. It seems that a suit brought against Osbourne in Georgia alleging that the singer's song *Suicide Solution* was the cause of a teen suicide in that southern state, was dismissed last May by a federal judge. It's not the first time that Ozzy has felt the wrath of conservative America over the lyrics of *Suicide Solution*, but having the \$9 million suit thrown out of court obviously was a great relief. "I just want people to listen to my music and enjoy it," Ozzy said. "I always ask, why would I want to kill my fans? They're the ones who buy my records."

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Rumors continue to circulate through the metal community that Poison is having some major internal problems. In fact, when their tour was cancelled last June, word spread like wild fire that the band had called it quits. The truth, however, is that vocalist Bret Michaels was having some severe vocal problems at the time, making it impossible for the Poison boys to do their thing on the concert stage. Stories persist though that unless some big-time changes take place in this band's troubled psyche, more troubles lie ahead.

Also on the Poison front (see item above), it's now been confirmed that the band's upcoming in-concert album, **Swallow This Live**, will feature five new studio tracks. Those songs are: *No More Looking Back*, *Only Time Will Tell*, *Souls Of Fire*, *So Tell Me Why* and an acoustic version of *Something To Believe In*. "Most of those songs were just things that didn't make it onto the last few records," Bret Michaels said. "It's not that they weren't good enough, they just lost out for some reason. But they're certainly good enough to be released, otherwise they wouldn't be on this album."

Here's an update on the new supergroup put together by former Whitesnake singer David Coverdale, ex-Led Zeppelin members Jimmy Page and John Paul Jones, and drummer Jason Bonham. Apparently the quartet have been working on new material and hope to record an album this fall. But forces at various record labels are a bit miffed since Bonham's own band is signed to a different label than this still-unnamed supergroup. Until some legal and financial settlements can be worked out, the band's album release date may be put on hold.

Is there a bit of conflict developing between Guns N' Roses and their opening act, Skid Row? While vocalists Axl Rose and Sebastian Bach remain the best of friends, some rumors have begun to circulate that the great shows put on by Bas and the boys have begun to turn off the Top Gunners. One G N' R member allegedly told a concert promoter to make sure that the Skids were kept within certain time limits while on stage. We'll have to see how this situation develops as both band's albums battle for the top sales slots in the rock charts.

Nobody's been more surprised by their recent chart-topping success more than Extreme. When their balled *More Than Words* reached number one recently, vocalist Gary Cherone noted, "We didn't expect that — nobody did. But the people I worry about are those who buy our album (*Pornograffiti*) thinking we do nothing but other *More Than Words*. They're in for a very rude surprise."



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BY ANNE
LEIGHTON

Each issue, *Hit Parader* takes you back in time to learn about the formative years of a rock and roll star. This issue our time traveler is Firehouse's charismatic vocalist, C.J. Snare.

Success... does it change *you* or does it change the people around you? *Hit Parader* saw Firehouse grow in their music career. A year and a half ago, we met Firehouse singer C.J. Snare at a Bad English platinum album presentation. The blue-eyed frontman calmly chatted about making his first album in Bearsville, NY. He said the band was based in Charlotte, North Carolina, and that the group had definitely paid lots of dues. They slept in U-Hauls, made home-made videos and demos; you know, the standard stuff.

"It's a band that really puts on a show and interacts with the audience," he said. "There's the energy of the band feeding off the audience and the audience feeding off the band. It's a circle."

Seems Firehouse did their job well. Now finishing their tour with Warrant and Trixter, C.J. and his mates, drummer Michael Foster, guitarist Bill Leverty and bassist Perry Richardson, are determined to stay on the road just a little longer, hoping for a platinum album. We remember C.J. calling the office two hours before the band got their gold record and two days before that tour started.

"A year ago if I had heard another band doing what we've done, I'd say, 'Wow, that's really cool.' Perry and I are gonna be on DIAL MTV at 4:00. When you see another band doing that, it seems larger-than-life for some reason. When it becomes part of your own experience, it's different. Maybe it loses some of its fantasy or glamour."

C.J. saw his old friend Mark Slaughter lose a little of his fantasy. Right before Firehouse started their Fall 1990 tour, Slaughter came to Charlotte for a gig. "I had a heart-to-heart conversation with Mark in the back of his tourbus. He was like, 'Man, do you think I've changed?' And I said, 'No! You're just the same.' He said, 'If I've changed in any way, it's just that I've become more serious because there's a heavy workload.' But now I can relate to what he said. It was during *Up All Night*. They had just started the tour with Kiss and their record had just gone gold. Today our record has gone gold and we're just starting our big tour. I know what he means by 'more serious.'"



C.J. Snare: "When success becomes part of your experience, it seems different."

C.J. continued, "We still have fun. If there's any change, it's that you don't want to take the success for granted. It's real hard; it's such a whirlwind. I admire any band in *Hit Parader*. I don't discount any of them. They're smart and they stuck with it. You need to be persistent. You're gonna have to put in a lot of time and work to make it in rock. It's not easy, and you're gonna get knocked down time and time again. When you gotta pick yourself up, brush yourself off and dive in head first once again. You need to go for it. Being successful means your schedule is so busy that you don't have the time to stop and reflect on it; we haven't yet. The Slaughter guys have had some time to think. I do enjoy the work. It's definitely time consuming and you have to plan your schedule. So I got more serious."

C.J. claims that old friends' perceptions of him changed as Firehouse became more successful. "At a show in Los Angeles, there was a girl I had known for some time. She came up to me as I was pulled in a million different directions because it was the first time we'd performed in front of the West Coast branch of our label, Epic Records. There were a million

things to do. I was working and I think she had a difficult time understanding that. She came to my road manager and said, 'Wow, he's really changed.' He set her straight, 'I don't think you're giving him a fair chance here. I'm sure C.J. wants to sit down and talk to you right now. If he were to come to your job and you were answering the phone, every time it rang, you'd say, 'Hold a minute.' It's the same type of thing. Because it's an entertainment situation, they feel that it's a little more relaxed and I should be able to sit down and be more one-on-one like I used to in the early days. But it's not like that and they say, 'Boy, he's a snob' and 'he's turned into a butt.'"

When Firehouse finally gets off the road, C.J.'s making more changes like getting an unlisted number, "I'm sure as I've grown in the public's eye, people want to share a little more with us. If I was back home in Charlotte, it might be a little more difficult to enjoy the privacy I had before the album. I think everyone needs to be by themselves every now and then, especially being an artist. I think situations when you're alone are more conducive to creating. There is another album on the horizon."

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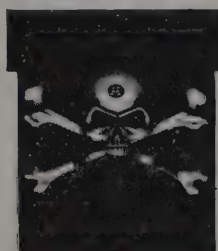
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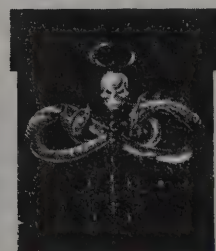
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SKID ROW

TALKIN' TOUGH

New Jersey Rockers Get Loud And Nasty On **Slave To The Grind.**

BY BETH NUSSBAUM

Rachel Bolan: His songwriting comes of age on **Slave To The Grind.**

A few months ago, Skid Row were ensconced in New River Studios, just North of Ft. Lauderdale, Florida, creating **Slave To The Grind.** Since then the record has gone platinum, and the band's tour with Guns N' Roses has created a sensation from coast to coast. Now, as their days and nights are filled with touring, they look back fondly on the creative time that yielded their second straight chart-topper. Actually, the guys didn't get much sun while they labored away for hours on end in the studio, but they could be seen at many a club into the wee hours of the evening, taking in the nightlife.

"You still gotta party," says vocalist Sebastian Bach. "I mean, we were doing an album, and it was real important to us that it came out well. But then you know me... show me the way to the festivities!"

That's not to say that Bach doesn't take his job as vocalist and Master of Ceremonies for the group very seriously indeed. There are times on the road where he can be found in his bunk on the tour bus, pen and paper in hand, whiling away the hours perfecting his lyric-writing. In fact, he confides that some of these 'midnight inspirations' will find a home on Skids' LP #3, just as *Beggar's Day* and *Mudkicker* made it onto **Slave.**

"I'm inspired by everything around me, just life in general," he offers, "and boy did I do some LIVING on the last tour!"

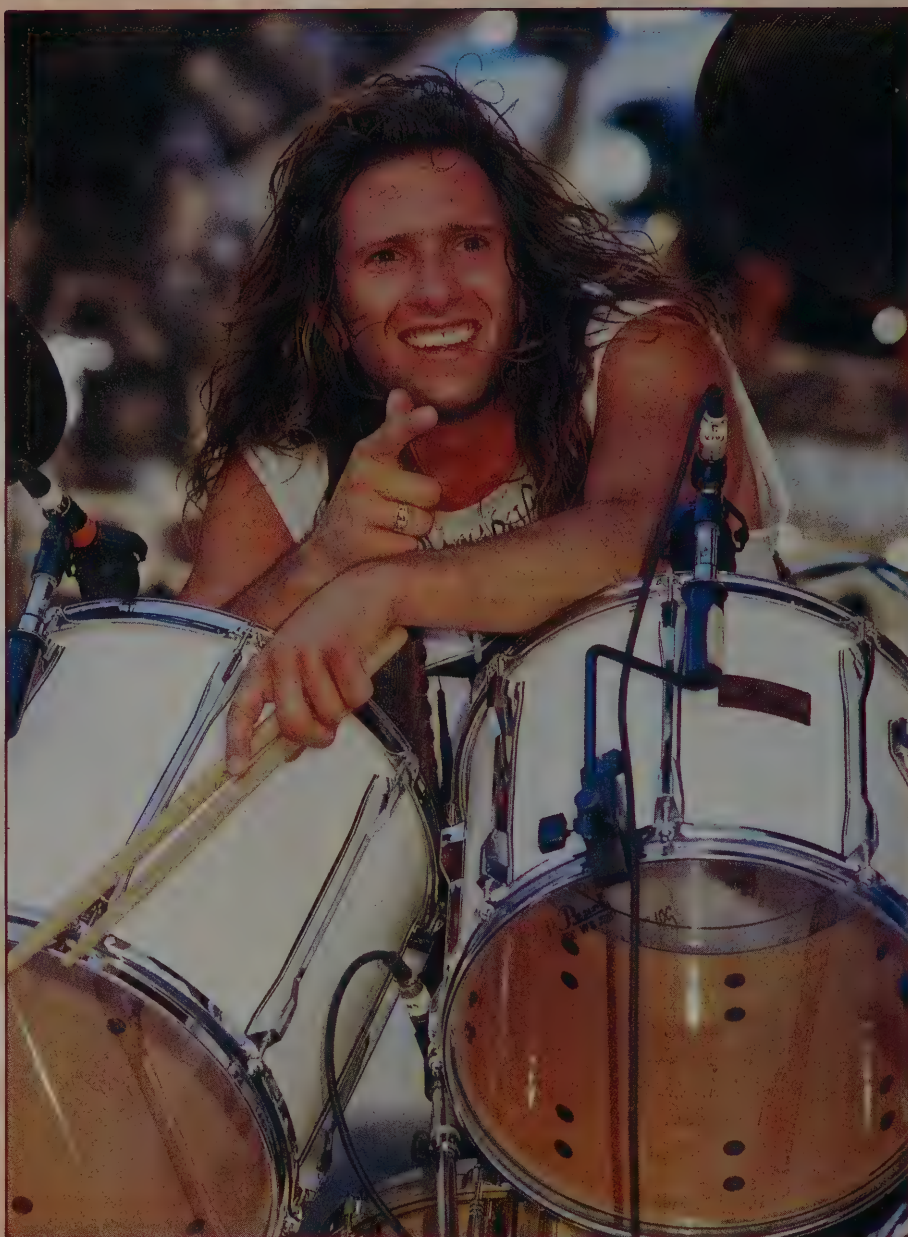
As for developing his craft, he stresses: "The only time I'm really happy is when I'm singing well. Yeah, I love seeing my pictures in magazines, and I love the fans, and the shows, and all the trappings, but I'm really very concerned with my performance. I know that's hard for many people to believe 'cause I seem like such a happy-go-lucky kind of guy. But there's also a very serious side to me, that may not be as obvious at first glance."

SEBASTIAN BACH



HIT PARADER

PHOTO: NEIL ZLOZOWER



Rob Affuso: "We don't have to worry about putting up a facade — we don't do that."

As for the Skids' new material, the band says they're thrilled by the way fans have responded to it — especially live.

"I told you that this album was gonna be a lot heavier," Sebastian says. "I mean, those are the songs that go over best live, tunes from our first album like *Big Guns*, *Sweet Little Sister*, *Piece Of Me*, and *Youth Gone Wild*. So, it made sense to head more in that direction. Personally, those are my favorite kind of tunes anyway. I mean, Snake came up with some riffs this time that you could even compare to Metallica in their heaviness. Get a grip, it's no secret that Skid Row **LIKES TO ROCK!** Personally, I'm digging it! I love banging my head!"

As for writing the material on *Slave To The Grind*, Skid Row didn't change their approach much, this time around. Initially Snake and Rachel Bolan got together at Rachel's pad (Yeah, this time it wasn't a garage, but a comfortable room, so what?) and just started jamming. They brought together ideas, riffs and

licks that they had come up with on tour and during their break, and joined forces in creating another slew of Skid Row hits. That's not to say that the other three bandmembers didn't participate in the creative process. But, as most groups have a system that works, so does Skid Row. Bas, as noted, did come up with some cool stuff, and Scotti Hill and Rob Affuso also made their contributions.

Also aiding in the creative process, and manning the production helm, once again, is Michael Wagener. Since this is his second time around, he didn't need to get his feet wet on Skid Row, 'cause he was already knee deep in the project.

"If it ain't broke, don't fix it!" Snake says. "I mean, when we were looking for a producer for the first album, we had a lot of them down during the pre-production stages and all of them seemed to want to change something. *ALL*, that is except for Michael. He dug the material, and was willing to work with us on our

terms. He came down to our level, we didn't have to fit into this little niche of what he thought our band should be. And, we had such a great time working with him, so he was the most obvious choice this time as well."

As for creating a follow-up to the monster that literally ate the hard rock world, the other guys are just as confident as Snake.

"I'm not nervous," remarks axeman, Scotti Hill. "Everybody keeps asking me if I am. I was nervous about the first album. I'm a little nervous about this one, but you get nervous about anything you do. You wonder if people are gonna like it. But it's really up to our fans to decide — I know that I'm jonesing on the stuff!"

"Basically, we're just doing what we did last time around," adds skin-pounder Rob Affuso. "We don't have to worry about putting up a facade because we don't do that. If it worked with our first album, we're not thinking, 'What if it doesn't work this year?' So many bands go from the makeup glam thing, to ripped jeans, because that's what's *IN* all of a sudden. Really, it just makes me sick. We don't have to worry about living a lie, we just have to do what we do and what we like to do. I think it'll work because we're fans first. We're fans of other bands and we know what we like and therefore we try to put that out in our music as well."

"If we match our first album in sales then fine, and if we don't, we don't," adds bassist Rachel Bolan. "We're just happy to be making records. Period. We don't think about topping the last one, or if 'Are our stocks climbing?' — like Joe Businessmen. We're musicians, and that's what we care about; creating, writing, and playing music!"

So, they're not aiming for big record label jobs, and the Skids aren't even out to change the world for that matter. But what about the face of music? Are Skid Row about to fashion the next metal wave? Well, maybe they already have.

"Clearly, we haven't really broken any new ground," Scotti Hill counters humbly. "We play rock music/heavy metal and we just do that. If we change the face of music, that would be fantastic, because inside each one of us is a creative person. Like inside of me — I love to create music, just come up with all this wacky shit that people would never expect to come from me. But that's from my own head, my own trip, you know? It just takes care of that creative need. It relieves that creative tension. It's like having sex, you know? Once you have sex you get rid of that sexual tension. So it's the same thing."

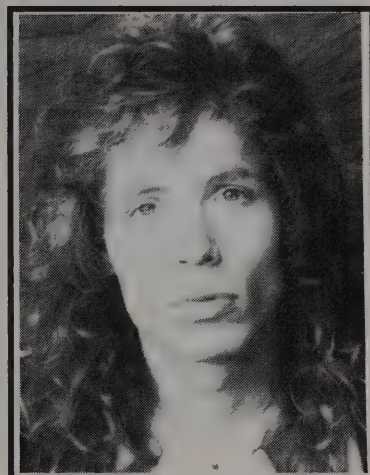
Rob Affuso, views the Skids impact on the music world, in a different light entirely. "To change the face of music, that's kind of a high and mighty task. I mean, we're not out to change the world, we're basically here for entertainment. If that happens as a natural progression, that would be great to see rock and roll be real strong. I mean, it has been strong for the past few years. It's been one of the best selling forms of music. If we change it as a natural progression, that would be fantastic, but we're definitely not out to do that. We're just out to provide good music and fun."

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ON THE ROAD WITH MR. BIG & White Lion

Hit Parader Goes On Tour With One Of The Year's Hottest Shows. BY ANDY SECHER

Zurich, Switzerland, a beautiful little city nestled along-side the picturesque Limmat River in the heart of Europe. It's a place filled with old world charm, 18th Century architecture and beautiful women — but it's not the most likely place to find two of the hottest hard rock bands in the world. But Zurich is where White Lion and Mr. Big found themselves on one of the stops in their European tour together. Despite the city's obvious charms, however, White Lion guitarist Vito Bratta retained the world-weary attitude that can only develop from growing up on the streets of New York.

"Looks just like a postcard," Bratta deadpanned as he looked out of the group's tour bus window at a railroad yard. "And those houses over there looks just like Brooklyn. Here we travel 4,000 miles and we end up getting stuck in a traffic jam in a place that looks like Carnarsie."

Bratta's bandmates, vocalist Mike Tramp and bassist James Lomenzo (who was to leave the band, along with drummer Greg De Angelo only a few days later), weren't quite as jaded by the road. Lomenzo played shutter jockey, snapping pictures of various sights as the bus roared by, including a huge wall that had the words "Yankee Go Home" scrawled on it in five-foot-high red letters. "It's nice to feel welcome," Lomenzo smirked. Suddenly the bus passed a Harley Davidson store and Tramp, bedecked head-to-toe in black leather, yelled for the bus to pull over. "Man, I need to get a T-shirt," the vocalist said. "I don't think the bus can pull over in this traffic," Bratta said as the store slowly disappeared into the distance. "I'll get there next year," Tramp snorted.

Finally, after an hour of making their way through the crowded, narrow streets of the city, the band's bus arrived at the small concert hall that would serve as the group's home for the next ten hours. It was 3 o'clock in the afternoon when they arrived, allowing plenty of time to stretch their legs, grab a bit of food, do a soundcheck, and get ready for that evening's



PHOTO: EDDIE MALLUK

Mike Tramp (l.) and Vito Bratta Turning On Crowds Around The World.

show. As the band entered the backstage area, they were greeted by both the members of Mr. Big, who had been at the hall since noon. ("We had to check out the hotel then," explained bassist Billy Sheehan) and White Lion drummer Greg DeAngelo who had taken the morning to drive up to the Swiss factory that makes Paiste cymbals.

In their tiny dressing rooms, with the paint peeling off the walls, both bands set about kill-

ing time in their own unique way. For Mr. Big that consisted of playing their own version of "Stump The Band," with various people yelling out song names seeing if guitarist Paul Gilbert, bassist Billy Sheehan, vocalist Eric Martin and drummer Pat Torpey could play and sing 'em. After that, it was the band's turn, with Gilbert throwing out the riffs of everything from Donovan's *Sunshine Superman* to Queen's *Another One Bites The Dust* in an attempt to

confuse and confound. Finally the group's pre-show preparations ended with a Beatles sing-along with Torpey hitting all the high notes.

"We do this all the time," Sheehan said. "We love music, so when we're together like this we're always playing and singing — it's great. Everyone in the band can sing, and they take every chance to show off what they can do. The only guy who doesn't join in that much is Eric because he's got to save his voice for the show."

Right after that, Mr. Big hit the stage for soundcheck, tearing through more cover tunes, especially Humble Pie's *Thirty Days In The Hole*, which had the empty hall practically shaking to its rafters. It's a safe bet that the hundred-year-old hall had rarely been treated too roughly. After about 15 minutes of getting their gear to sound just right, the band cleared the stage to make room for White Lion, whose complex light and stage set-up would require more time and effort to get correctly aligned. After roaring through their show opener *Lights And Thunder* a number of times, Bratta stopped the proceedings and strolled down into the orchestra area in front of the stage.

Mr. Big's Billy Sheehan & Paul Gilbert: "We love music, so when we're together we're always playing and singing."

fans who would pack the small hall that night, Bratta returned to the stage and resumed soundcheck.

"We went out and got the best sound and light men we could for this tour," Tramp explained. "We really want to give the best show we can, and we take a lot of pride in making sure the sound is as good as we can make it for every show. When you're out in the hall, you can hear the difference."

As show time approached, the level of intensity picked up for both bands. While DeAngelo and Lomenzo still busied themselves with greeting some local fans, and signing concert posters that amusingly advertised White Lion's new LP as the "**Man**" **Attraction**, Tramp and Bratta retired to get themselves physically and mentally ready for the show. They still had three hours to kill; on the other hand, the members of Mr. Big were doing last-minute preparations for their 45 minute set. "Hey, there's really not much room on stage tonight," Sheehan said. "Be careful when you move around or you could end up in the front row," Gilbert added.

Finally, it was show time. The crowd, which

ing solos by applying the power tools deftly to their instruments. For the remainder of their set the boys rock and rolled, strutted and strolled, mixing such tracks as *Voodoo Kiss* and *Green Tinted Sixties Mind* from their new album with a selection of songs from their self-titled debut. The crowd ate it up — especially the lengthy solos that each band member performed.

"We're known as good musicians, but with this album we're showing that we can really write songs too," Martin explained at show's end. "That's very important to us. It's great that we'll always get the people who come to see Billy or Paul do their thing, but a band needs songs, and we've got 'em."

After a mere 25 minute break, the house lights again dimmed and the intro strains to *Lights And Thunder* heralded White Lion's arrival. Hitting the stage amid inventive strobe and laser light effects, the band charged into their set with an abandon rarely seen on earlier White Lion tours! With Tramp whirling and twisting at center stage, Lomenzo and DeAngelo supplying the steady back beat and Bratta adding the perfect degree of guitar virtuosity, White Lion's set roared ahead like a run-away freight train. Such new hits as *War Song* were mixed with classics like *Wait*, *When The Children Cry* and *Little Fighter* to create one of the tightest sets around. But even after the band's encore of *Radar Love*, the crowd wouldn't let 'em leave. A second encore was demanded — an intriguing version of Rick Derringer's *Rock And Roll Hootchiekoo* — but even that wasn't enough. After returning to the stage for a third time, and informing the crowd "we really don't know any more songs," the group launched into a spirited version of *Gimme Some Lovin'*, the old Spencer Davis Group classic. After more than two hours on stage, Tramp collapsed at center stage a big smile across his handsome face. He had to be dragged off by an equally pleased Lomenzo and DeAngelo.

"That was a really good show," the revitalized singer said a short while later. "We played for two hours and ten minutes — the longest show of the tour. But things were working well tonight; the lights, the sound and the audience was hot. That's all you can ask for."

Soon the band's well-wishers began to filter in. Guys dressed in Tramp-like headbands asked the singer to scrawl his name on everything from the backs of their jackets to posters. Young girls just stood there, happy to be in the band's presence. Unfortunately for the group, they had 500 miles to travel that night to a festival they were headlining in Germany the next day, so there was little time for hellos and goodbyes. Still, every autograph request was filled and every picture opportunity taken.

Just as the band was ready to leave, an attractive young lady approached Tramp and whispered something in his ear. After a quick laugh the singer said, "I'd love to, but I've really got to get on the bus." With that he turned and headed out the door, only pausing long enough to offer a wink and a laugh. "When you're on the road," Tramp said, "you've got to keep moving, no matter how good an offer might be."

PHOTO: RICK GOULD/ICP



"It just doesn't sound right," the dark-haired axe master said. "What's wrong with it?" asked the band's soundman, sitting behind his huge control board at the back of the hall. "I don't know," Bratta replied as he issued another salvo from his guitar, "it just has too much 'high' to it." When informed that much of that "high" would be absorbed by the 1,500

had packed the hall seemingly within minutes of being let in, let out a deafening roar the moment the house lights went dark and Mr. Big launched into *Daddy, Brother, Lover, Little Boy*, the lead track from their latest LP, *Lean Into It*. In the middle of the song both Sheehan and Gilbert were handed electric drills with which both master blasters performed amaz-

ARMORED SAINT

FIGHTING TO SURVIVE

BY WINSTON CUMMINGS

Veteran Metal Men Overcome Tragedy To Release Symbol Of Salvation



Armored Saint (l to r): Gonzo, John Bush, Jeff Duncan, Phil Sandoval, Joey Vera.

Armored Saint know what tough times are *really* about. Forget about losing record contracts or having less than sold out tours. That's kid's stuff compared to the trials that this veteran unit went through for two years as they watched founding member Dave Pritchard wither and eventually die from leukemia. It was an experience that obviously tore at the hearts of vocalist John Bush, bassist Joey Vera and drummer Gonzo. But it also gave them a strength of spirit that inspired them to continue on, adding two additional members, guitarists Phil Sandoval and Jeff Duncan (both former members of the band) and recording their "comeback" album, **Symbol Of Salvation**.

"Obviously what happened to Dave was a big inspiration for this record," Bush explained. "When we saw the way he fought his problems, it told us that we had to keep going no matter what problems we faced. The emotional times that we went through after his death helped us write some of the best music we've ever done. Sometimes when you're facing your deepest, darkest moments, great music will arise. Dave's death was a great tragedy for us as people and as a band, and we hope that **Symbol Of Salvation** will help keep his spirit alive."

In a number of ways, **Symbol Of Salvation** has helped Armored Saint rise Phoenix-like from the ashes of their past. Over the last few years, not only were they suffering through Pritchard's diminishing health, they were also suffering through a period when their record label was being less than supportive of their efforts. Such albums as **Delirious Nomad** and

Saints Will Conquer were stirring collections of hell-bent metal fury that reached painfully few ears outside of the band's tight-knit group of followers. The label also failed to provide the band with the needed degree of tour support, leaving a group that virtually lives for the concert stage somewhat high and dry. The band knew changes had to be made.

"I don't think we really want to dwell too much on what went wrong with our record labels in the past," Bush said. "Let's just say that everyone agrees that a few bad mistakes were made. They weren't the only ones, though. We made some mistakes too. At the time those mistakes didn't seem that important, but mistakes tend to add up, and after a year or so you can find yourself in hot water. That's what happened to us. It wasn't a good time for us at all. But we learned from that experience, and we're on a new label now. It's a new beginning for us, and we're gonna make the best of it."

Following Pritchard's death in 1990, and their release from their former label, the band had to decide what direction to take. To keep the group's attitudes and traditions intact they added Sandoval (who had appeared on the group's first two albums) and Duncan (who had been an on-and-off member of the band for the last two years) to fill Pritchard's shoes. They then signed a new deal with Metal Blade Records and got to work on **Symbol Of Salvation** with noted producer Dave Jerden (of Jane's Addiction and Rolling Stones fame). The results, on such tracks as **Reign Of Fire** and **Dropping Like Flies** show that the Saint now pack more of a musical wallop than ever!

"You've got to understand that this is our first full-length studio album in four years," Bush said. "We've really grown up as musicians and song writers during that time. And we have had so many emotional experiences to draw on for the material. This record really comes from the heart. The band now is very strong. Both Phil and Jeff had played with Dave and they understood what Armored Saint was all about. We all kind of grew together following Dave's death. There's no question that was the inspiration for everything on this album."

Now the task for Armored Saint is to put all their past problems behind them and reclaim their spot as one of metal's most uncompromising bands. In the four years that the band has kept a low profile, the music industry has changed — especially regarding heavy metal bands. It's not good enough to just get out there and slog away. There's a new sophistication towards marketing, publicity and touring that the guys are just learning. They all feel, however, that they're up to any new challenge that confronts them.

"We've done a new video for **Reign Of Fire**," Bush said. "That was a different and new experience for us. We didn't want to get too fancy — just reintroduce the band to everyone. There's a new world out there for us, and we want them to look at Armored Saint as a band with something very special to offer. We've grown up a lot because we've had to. It's given our music a special quality that not many others can match. We're persistent. We believe in ourselves. Now we want some other people to start believing in us too."

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DANGEROUS TOYS

HOT N' NASTY

Texas Thumpers Rock Hard on Hellacious Acres

BY GAIL FLUG

We're not trying to save the world," says Dangerous Toys bassist Mike Watson with his thick Texan drawl. "Leave that to the people who could really do it. Leave that to U2, they're doing a good job."

Certainly this Austin-based band is aware of the world's problems, but the point Mike is making is that such a heavy subject has no place in Dangerous Toys' music. The lyrics on their latest album *Hellacious Acres* deal with more up-beat things like sex and rockin' out. It complements their back-to-the-roots rock and roll style which Mike and his bandmates — vocalist Jason McMaster, guitarists Danny Aaron and Scott Dalhover and drummer Mark Geary — sum up as "reality" rock.

"We're not trying to tell people what to do, that's all your decision. I think there's a fine line between being an artist and being musical, and being political and being preachy. It just gets contrived and we don't want anything to do with that. Music is music, it shouldn't be a soapbox."

HIT PARADER: I heard that it took a long time for you guys to get into the studio to record this album. What were you doing?

Mike Watson: We were home for six months and wrote about 40 songs. I guess the reason we took so long is because we were trying to find the right producer and get the songs worked out the way we wanted them. We took a little extra time with it.

HP: Did you feel any pressure recording *Hellacious Acres*?

MW: There was a little. Especially since we're a sophomore band there was a little pressure just because people think you have to prove yourself because you did so well on the first album. And I think we did. I really think that this second one is as good if not better than the first one.

HP: Did you feel like you had to come up with another *Teasin' Pleasin'*, or top *Scared*?

MW: It's funny 'cause people were saying that to us, and we said 'you want to hear *Scared*,

you wanna hear *Teasin'*, go listen to the first album!' We don't work under any formula like that. The songs that are on both albums just came out of us.

HP: What made you pick Roy Thomas Baker to produce this album?

MW: He has an amazing track record for one thing, he's done some really great stuff. At first we thought, "Oh Roy, he's done Queen, he's worked with The Cars, he's gonna see us and go 'you jerks, I don't wanna work with you guys.'" Or he was gonna try to over produce us, but none of that was true. He was just like one of us. He wanted to do the same thing we wanted to do and knew what direction we were going in. Everything just clicked right off.

HP: Would you say he acted like a sixth band member on this album?

MW: Actually, he's like a tenth member. We had so many people that were with us on this thing. Our manager is like our sixth member. He's really in tune with us. And there's our A&R guy at CBS... and this is very rare for a guy in a band to say, but he's probably one of the coolest guys in the world. He's someone we really get along with, he knows what we're into. So it's like a big family.

HP: Don't you think that's rare, to have so many people involved with the creative process?

MW: Well, yeah, but I think it's rare to find people that are intelligent (laughs) who know what you're doing and won't try to step on your toes and give nothing but good input, which is what we had on this. Any ideas which came from anybody else, if we didn't like them, then we didn't listen to it.

HP: Did you do any of the writing on the road?

MW: No, we wrote just riffs; like we'd come up with something and put it down on tape. When we came back we had all these ideas plus the stuff we had put down on tape and it took us a couple of months to get them straightened out and put into songs. That's why we're already starting to write for the next album!

HP: Did the album take long to record?

MW: No, actually the basic tracks, the guitar, drums and bass, were done in three days. Actually less than three days. The over-dubs and stuff like that took a little longer 'cause we tried all sorts of different ideas. Roy is really good at coming up with something weird. Roy started out mixing opera, that's how he got his gig. He worked at some big studio in England and that's how he met up with Queen. The way he does vocals is unreal. You have to be there, you could see this opera training and how he knows how to get all the good qualities out of your voice. When we were listening to the tracks we are like "is that us?" It's just the way he positions you, there's no weird effects, it's just he knows how to get the good stuff out of you.

HP: Is he a slave driver?

MW: No, although he does work early in the morning. He gets up around 7:00 and he's at the studio and we don't start filtering in 'till about 11 or 12 and he's like looking at his watch going 'can't you guys get here any earlier, the day is almost gone.'...but no, he's not a slave driver, he's a lot of fun.

HP: He must have pushed Jason though...

MW: Yeah, he did, but Jason worked very well with him. It wasn't like there was any conflict. He did push Jason but Jason needs a little pushing every once in a while.

HP: How do you think this album differs from the first one?

MW: This album is really just three years later. It's like we're still the same, the music is still the same direction, but it's a little more mature as far as the musicianship. We were on the road for nine months, we practically lived together. We know each other a lot better than we did on the first album and we're a little more in tune with each other.




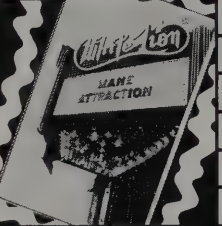
HP: So what have you learned about each other?

MW: That we hate each other, (laughs). No, we learned what makes each other tick and what each other's faults are. When someone starts messing up we know when to kick him in the ass, but nothing major happened. It's really just day to day stuff. If someone is getting too much of an attitude, we just pull out a pin and stick it in their little balloon. We remind them 'dude, I remember you when you were just shoveling dirt,' so we keep each other in check. It's funny when people meet us and they go "God, I can't believe you are just regular guys and I could hang out with you and I'm on the bus drinking a beer with you." What's so surprising? If I came over to your house, I hope you'll treat me the same way.

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PRETTY BOY FLOYD 403-097 <small>Leather Boyz With Electric Toys (MCA)</small>	TANGIER STRANDED 416-883 <small>(ATCO)</small>	ELECTRIC BOYS 407-783 <small>Funk-O-Metal Carpet Ride (ATCO)</small>	JOE SATRIANI Not Of This Earth 387-985 <small>(RELATIVITY)</small>	ACCEPT EAT THE HEAT 379-438 <small>(EPIC)</small>	SKID ROW 379-602 <small>(ATLANTIC)</small>
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D'PRIEST PLAYA DEL ROCK 418-152 <small>(NOISE)</small>	SWEET F.A. Stick To Your Guns 414-250 <small>(MCA)</small>	DIO 407-114 <small>Lock Up The Wolves (REPRISE)</small>		TESLA 377-986 <small>Great Radio Controversy (Geffen)</small>	MELIAH RAGE 406-371 <small>Solitary Solitude (EPIC)</small>
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RHINO BUCKET 417-055 <small>(REPRISE)</small>	PANTERA 410-332 <small>Cowboys From Hell (ATCO)</small>			WINGER 374-652 <small>(ATLANTIC)</small>	SLAUGHTER 404-830 <small>STICK IT TO YA (CHRYSLER)</small>
FORBIDDEN 409-805 <small>Twisted Into Form (COMBAT/RELATIVITY)</small>	BATON ROUGE 409-763 <small>Shake Your Soul (ATLANTIC)</small>			DANGEROUS TOYS 382-903 <small>(COLUMBIA)</small>	PRONG 404-699 <small>BEG TO DIFFER (EPIC)</small>
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ROLLING STONES 418-715 <small>FLASHPOINT (ATLANTIC)</small>	JIMI HENDRIX 1412-379 <small>RADIO ONE (EPIC/IRS) 392-373</small>	THE ALLMAN BROS. BAND: SEVEN TURNS 407-692 <small>(EPIC)</small>	RUSH 401-695 <small>Presto (ATLANTIC)</small>	JETHRO TULL 345-157 <small>AQUALUNG (CHRYSLER)</small>	BAD COMPANY 406-694 <small>HOLY WATER (ATCO)</small>
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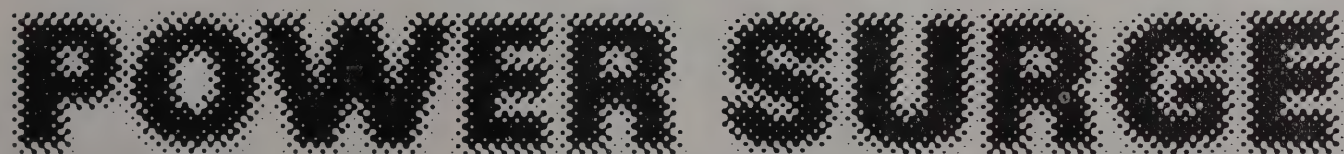
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OVERKILL 401-307 Years Of Decay <small>(MEGAFORCE WW)</small>	ENUFF Z'NUFF 388-967 <small>(ATCO)</small>		IRON MAIDEN 353-599 Somewhere In Time <small>(CAPITOL)</small>	DIO 337-253 SACRED HEART <small>(WARNER BROS.)</small>	
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L.A. GUNS

LOVE AT FIRST BITE

West Coast Crazies Unleash **Hollywood Vampires**.

BY JODI SUMMERS

Following a band as they mature is one of the most rewarding aspects of being a rock fan. Take L.A. Guns' brief but luminous history for example. Their self-titled debut, well, that was raw energy. Their second album,

Cocked and Loaded showed a maturing of the Guns' sound and a huge leap forward in their instrumental ability. Now their third album, **Hollywood Vampires**, is in a class by itself. Tracii Guns, Phil Lewis, Kelly Nickels, Steve Riley and Mick Cripps are showing a musical sophistication that wasn't readily apparent on L.A. Guns' earlier albums — there's a style stretch, and some real live, hard-to-find innovation. When did L.A. Guns go from being another group from the Strip to being real live rock and rollers? We recently spoke with Tracii about it.

Hit Parader: How would you compare **Hollywood Vampires** with your previous two albums?

Tracii Guns: **Cocked and Loaded** was a huge step forward from the first album's as far as musicianship and music. **Hollywood Vampires** is a giant step forward in dedication to sound and authenticity. The musicianship's there, we discovered that on the last album. Last year, we got a taste of success with *It's Never Enough* and *The Ballad of Jayne*, so we tried to write really good songs that are a little more commercial.

HP: Rumour has it that the recording process for this album was very retro.

TG: We recorded this album on a 16-track tape analog tape instead of 24-track or 48-track digital. Analog tape is two inches thick, normally you'd have 24 tracks on a two inch piece of tape, but with 16 tracks there's more sound on each track, so you can get that really low bass. You can get more frequencies, and you can get more sound.

HP: How did this analog recording process affect the sound?

TG: **Hollywood Vampires** sounds like an old Zeppelin record, it's got that really funky bass sound, and it's low end heavy. Hendrix always had that style, Zeppelin, and Aerosmith did. It's more in your face.

HP: Who did you find to produce in analog?

TG: Michael James Jackson. I got turned onto him when I was fifteen. He did Kiss' **Creatures Of The Night** record, and that album had the most bombastic real rock and roll sound I've ever heard, so I always thought that Michael was cool. When we were looking for producers for this record, we heard everybody — they all wanted to do the album in a modern way, and we didn't want to do that at all. Since I was a really big fan of Michael James Jackson's work, I had him come down to the studio. Nobody liked him at first except me. He was really quiet when we met him, and the guys were kind of scared of him and went, "Well, this guy's kind of weird." We met with more producers and eventually it just narrowed down to him. When we got him in the studio, he made us really work.

HP: What else was different between the making of **Hollywood Vampires** and **Cocked and Loaded**?

TG: The songs were not finished when we started to record, which is not good. We had spent four months rehearsing and writing and we had to get into the studio. Thing is, we don't get our sound until the music is recorded. Then Phil plays with it, and makes it come out. It always takes a long time and it costs a lot of money to make an album. We always spend too much money making records. **Cocked and Loaded** cost over \$400,000 which is way too much. On this one, we wanted to spend \$175,000 but we ended up spending over \$300,000 because it takes a long time for us. We're like old men that can't come, it takes forever, but it's always good when it's finished.

HP: Where do you get your inspiration from?

TG: I like listening to a lot of angry music, hard core rap stuff. I also like a lot of old R&B stuff, like late '60s, early '70s soul music, Hendrix — stuff like that is really inspirational for me to listen to. I like great singers and choirs, I steal a lot of stuff from singers because they're already saying something, so the best way to communicate playing guitar is to cop somebody else's melody and alter it a little bit, a melody that makes you want to cry.

HP: Who have you stolen from?

TG: I steal from Clapton songs, Zeppelin songs, Sly and the Family Stone, Aerosmith, Red Hot Chili Peppers anything that's real. Deep Purple, I love Deep Purple.

HP: What are your favorite cuts on the new album?

TG: *Big House* and *Here It Comes* are my favorite rock tunes, but as far as the heavy cool stuff, it's got to be *Over The Edge*. And I love all the love songs on there, *Crystal Eyes*, and *It's Over Now* and *I Found You*. I like the stuff that's more emotional. *Over The Edge* is more emotional because I know what it's like to want to jump out of a window in Japan.

HP: The Kabuki-flavored opening on *Over The Edge* is totally innovative.

TG: Phil has this Japanese opera called **Kabuki Theatre**, he just stole it right off of that tape. It just made sense, because *Over The Edge* is about being in Japan, and about losing your mind, because you can't go anywhere when you're there. All you have is the air conditioner and the refrigerator next to the bed and the TV, and all that I can understand is CNN. You can't go outside, if you do they'll mob you, and I can't deal with being mobbed 24 hours a day. Still, Japan is a cool place, and *Over The Edge* is a really cool song. You should check it out.

L.A.
GUNS

HIT PARADER



KINGDOM COME

A NEW LIFE

LENNY WOLF RETURNS WITH STREAMLINED SOUND AND A NEW BAND.

BY ANDY SECHER

Few people in rock and roll have lived life on more of a roller coaster than Kingdom Come's Lenny Wolf. In a period of just three years this multi-talented German metalmeister has tasted the sweetest of victories when his band's debut LP sailed to platinum certification in 1988, as well as a bitter period of intense critical scrutiny when that album was labelled as little more than recycled Led Zeppelin. In the wake of that criticism, Wolf took a more adventurous path on Kingdom Come's second album, only to win more critical kudos and less fan support. Soon after that, the band broke apart, and Wolf returned to Germany to sort out his personal and professional life. Now, some two years later, Lenny Wolf is back as virtually the sole member of the "new" Kingdom Come. On the band's latest LP, *Hands Of Time*, Wolf has written all the tunes, played guitar and bass as well as handling all the vocals. While some may say that's just his ego coming to the fore, Wolf says it's really the only way he could get things done the way he wanted them. Recently we hooked up with the always-informative Mr. Wolf to discuss the latest goings-on with Kingdom Come.

pointed. But I knew I had compromised too much on that record, so I wasn't that surprised when it didn't sell as well as the first one. On that first album I was the person in total control. And I think the music worked. On the second album, I was very aware of making everyone in the band feel very much a part of the music we were making. I think we lost our focus because of that. I certainly had nothing against the other members of Kingdom Come at that time. In fact there are times when I miss them very much. But it just wasn't working between us. I still think James Kottak is one of the best drummers in the world, and he's a very nice, funny guy. But we just couldn't see eye-to-eye on things, and I guess it was our problems that caused the breakup of the band.

HP: So tell us what makes this album so much better than the last one?

LW: It has such an incredible range to it — everything from new wave, to the Beatles, to hard rock. I like to think of the music I make as "emotionally heavy" and that's exactly what this record is. It's not just "spread your legs" rock. I think this album is like the first album in many ways because I'm back in complete control, and it also has the same broad base of influences. But I've matured very much as

But after a year and a half of wondering what to do and thinking over and over about where I should take my career, I've come to the realization that I've got to work this way — to be the one in charge. Once I came to the conclusion it was an incredible relief.

HP: How do you plan on touring without a band? That seems a little hard — even for you!

LW: Ah, I imagine so (laughs). Actually, I like working with a band, and as I said, I still like the ex-members of Kingdom Come. I thought of putting together a new band before we began recording this album. But I realized I didn't want or need any creative input on this album. So screw finding a band! I hired some studio musicians for keyboard, added a few different soloists and took care of everything else myself. But I will put a new band together. We're going to be on the road all summer, so I want to find great musicians who also will be good people to spend time with.

HP: Lenny, it's no secret that you've received a lot of heat over the years for the Zeppelinesque quality of some of your songs. Are you ready to tackle that issue again with this album?

LW: I still don't see what the issue is. Led Zep-

"Nobody ever told Rembrandt how to paint, and I don't want anyone telling me how to make music."

Hit Parader: Lenny, what happened to you and the band following the release of the last Kingdom Come album?

Lenny Wolf: After that record had run its course I decided to return to Germany to get my life in order. My record label was going through some major restructuring at the time, and the band had more or less come apart. I felt that I had been placed against the wall. Everything that could have gone wrong did! But just about that time I met some other people at the label who realized that they had to give me the kind of musical freedom I needed. They put me in touch with Gary Lyons, who had worked with bands like Foreigner and the Rolling Stones in the past, and together we set out to produce a new album that really gave me the chance to show what I could do.

HP: Were you disappointed by the way the second Kingdom Come album was received?

LW: Not really. In certain ways I was disap-

both a musician and a person, and that maturity is very apparent on this record. I've always been an artist who needs to do it his way — so if you like this album it's my doing, and if you don't I have nobody else to blame. Nobody ever told Rembrandt how to paint, and I don't want anyone telling me how to make music.

HP: That last statement brings up the question of your ego. Some people have said it's your worst enemy.

LW: (Laughing) That might be true. But I don't think there's anything wrong with believing in yourself. Yes, I played virtually all the instruments on the album, and I produced it, but that's just because I'm the only one who really knows what I want. This is Lenny's album, and I'm very proud of that. I know my image has been a big problem for me. A lot of people looked at this German guy working with four American musicians and they wondered what the hell was going on. That was one of the reasons for the critical backlash, I think.

ppelin was an influence on me — but no more so than the Beatles or even punk music. They all come together in my mind. At one time I really minded that talk about Led Zeppelin. I don't any more. People can see what I'm trying to do with my music. There's too much going on to be simply dismissed as Led Zeppelin clone music. I do reject that.

HP: After going through so many ups and downs in a relatively short time, we've got to wonder if you're happy now?

LW: I was placed in the position for a long time of being a diplomat, a politician and a business man. I'm none of those things; I'm a musician. That's why I got rid of my former manager and found somebody who could handle the business and the politics and allow me to concentrate on making music. Yes, I'm happy right now. I'm doing what I want the way I want, and that's really all anyone can ask for.

A close-up portrait of a man with long, dark hair slicked back, wearing dark-rimmed sunglasses. He is looking slightly to the left of the camera with a serious expression. The lighting is dramatic, with strong highlights on his face and hair against a dark, textured background.

LENNY WOLF

HIT PARADER

HANGIN' OUT WITH

WARRANT

PHOTO: CREIGHTON CARROW

No one can deny that Warrant has emerged as one of rock's most successful bands. To their legion of fans Jani Lane, Steve Sweet, Erik Turner, Joey Allen and Jerry Dixon are the ultimate in hard rock magic. But we also discovered that these L.A. hotshots are pretty magical on the softball diamond — something we found out when we did some hangin' out with Warrant.



Jani "Take No Prisoners" Lane always goes for the throat.

Jerry flexes his pecs as he gets ready for the big game.



PHOTO: CREIGHTON CARROW

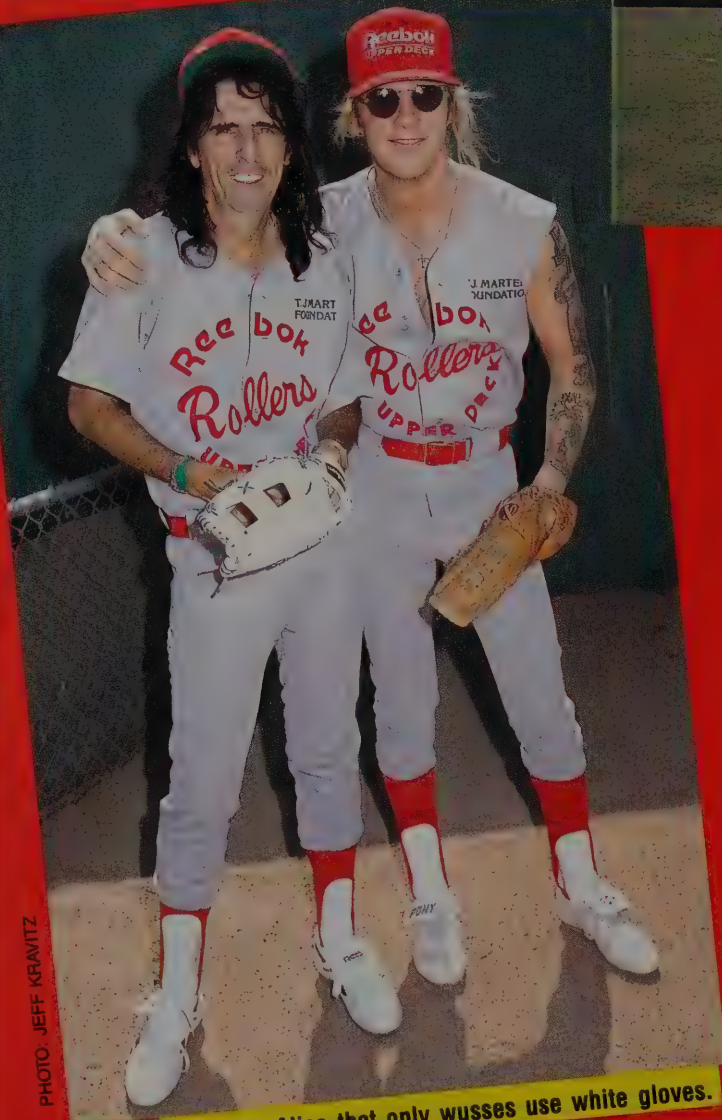


PHOTO: JEFF KRAVITZ

Jani tells Alice that only wusses use white gloves.

WARRANT

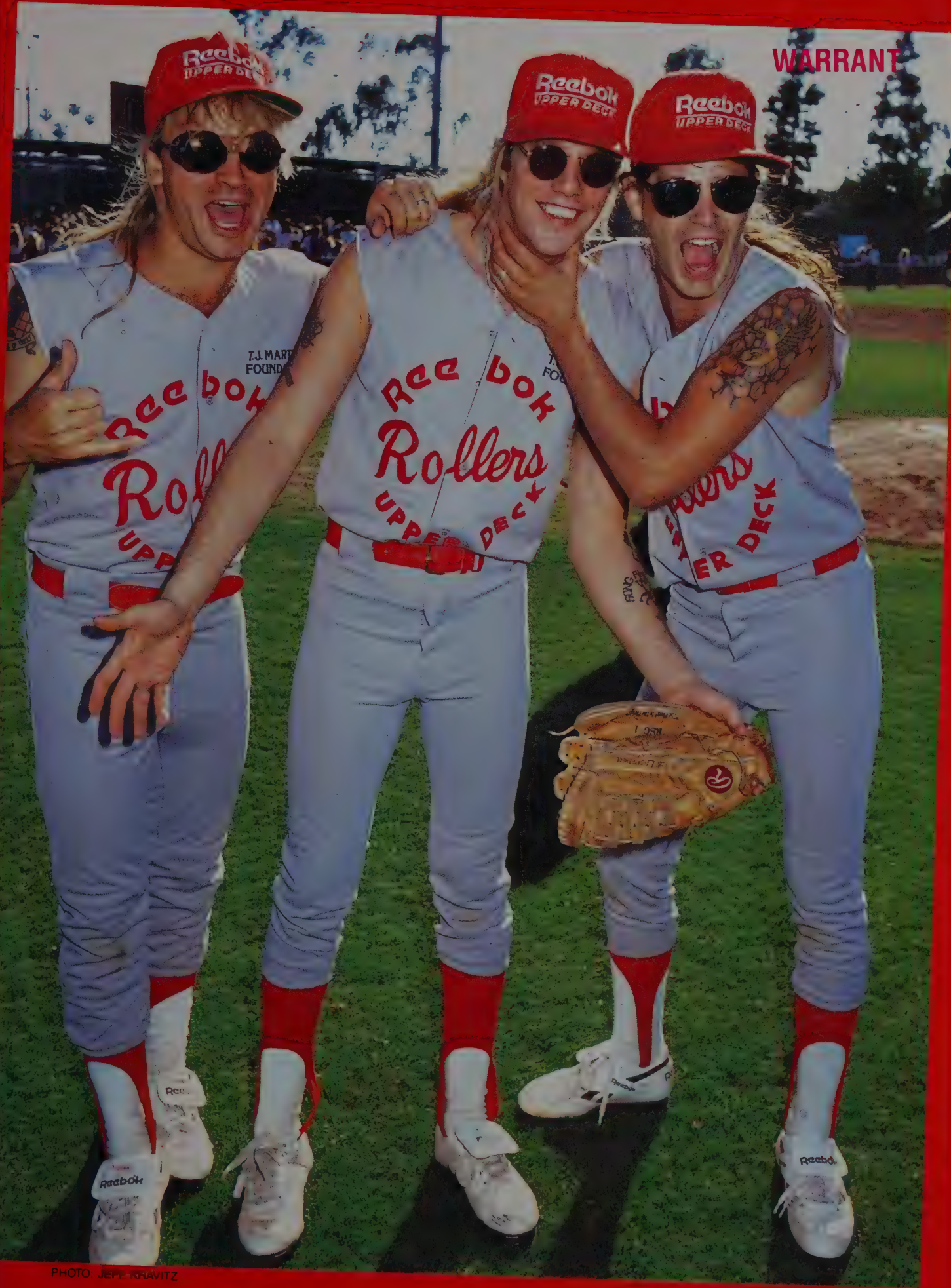


PHOTO: JEFF KRAVITZ

RICHIE SAMBORA

Richie Sambora has stepped out of the shadows. Best known for years as the charismatic guitarist in Bon Jovi, the tall, good-looking New Jersey native has now entered the spotlight on his own with his first solo LP, *Stranger in Town*. From first rockin' note to last, Sambora proves that he's more than a gifted axe slinger; he's got the songs and the voice to establish himself as a true star in the rock world. No, thankfully, his solo success does not spell the end of Bon Jovi. As Richie tells us, there will be a new album from Jon and the boys sometime next year. But for now, Sambora's time and effort will be devoted to establishing his own credentials, proving to anyone and everyone that he's more than rock's most famous "second banana."

Hit Parader: After selling 27 million albums with Bon Jovi, what are you trying to prove with this

became, "If these guys can't keep up with me, to hell with 'em." That presented a pretty unusual problem for us—we had been accustomed to a certain lifestyle and then we realized it could stop in an instant. That's when I realized I'd better get this solo album together. Hey, a guy's gotta pay his bills.

HP: You mentioned before that doing a solo LP has been a life-long dream. How close is the finished product to that dream?

RS: Real close. Hey, when you're idol, Eric Clapton, plays on the record with you, how far from your dream can it be? That was such a trip! He plays on *Mr. Blues Man*, which is a song that I wrote for him and me. I always wanted to be like Clapton, Jimmy Page, Jimi Hendrix or Johnny Winter when I was a kid. Then I had the chance to play with Eric on the International Rock Awards one year, and that was pretty wild. That

machines talk to one another, and then we had Tony Levin on stick and bass— and he's unbelievable. But playing with the guys was great. Tico played his nuts off and Dave was as steady as ever. We all had a good time.

HP: You seem very confident about this album. Do you have any doubts about the way your fans will react to it?

RS: Sure I do. If I was interested in how many units it would sell I'd be scared to death. I didn't make it for the radio or MTV— though I think it has accessibility. I made it for the people. This is a record that I want people to react to the way I reacted to those Clapton albums when I was a kid. I needed a creative outlet at this particular time in my life, and this record is it. There's no question that it was getting a little intense in Bon Jovi on the last tour. It was like having four wives with you all the time. This isn't a Bon Jovi album, but it's exactly what I wanted it to be.

HP: You say it's not a Bon Jovi record. How does it differ from the work you've been involved with over the last nine years?

RS: It's more diverse than the Bon Jovi records have been. I said to myself that I wanted it to be a musical experiment— to shape the music in fresh ways. I don't want to be pigeon-holed with this music. This record has some very special moments. That's what I was trying to get. I took my

STANDING TALL

BON JOVI GUITARIST RELEASES SOLO DEBUT, *STRANGER IN TOWN*.

BY ANDY SECHER

solo LP?

Richie Sambora: This album has fueled me for the last 31 years— all my life. I'm almost sad that it's done because it's been a big part of my life for so long. There are songs on here that I wrote a dozen years ago, when I was 19. That's how long I've been planning on doing this. Now that I've got it out of my system, it's almost a little scary; what am I going to do with the rest of my life?

HP: Well, you asked the question, so you can answer it. What are you gonna do with the rest of your life?

RS: I have a commitment to Bon Jovi, as well as to the fans who bought our records and came to our shows over the years. They want another Bon Jovi record, and I won't let them down. That is, of course, unless Jon fires us all. There was never a problem for me with the band, but the simple fact is that Jon is such a go-getter all the time that the rest of us began to burn out. We just couldn't keep up with him. That's why this break, and the chance to make this record, was so important to me. I needed a rest— I needed a life. I thrive on different things. I like to go home and hang out with my friends. Jon doesn't need that. He likes to just keep working. His attitude

was very heavy! After that we started to talk, and I thanked him for being my inspiration. I told him I felt like I knew him because I grew up with his music. After that, I stayed in touch and I wrote him a letter telling him about the solo record. I said "Hey, if you'd play on this record, I'd come right to your house with a mobile unit. You wouldn't even need to put your pants on." I never thought he'd do it. But he called one day, agreed to do it, then he came into the studio and just burned. It was incredible.

HP: Was playing with Clapton intimidating for you?

RS: No... 'cause I didn't play on the track (laughs). What was I gonna do? I played some rhythm on the song. But I just turned to him and said, "Eric, this is your track, burn!" He did it for nothing, which is even better. He was the nicest guy in the world. I'll never forget it. What an experience!

HP: Most of the Bon Jovi guys played on the record. How was working with them away from the group environment?

RS: Tico played drums, Dave played keys, and it was great. Then we had a bunch of computer weenies on keyboards who made all the

time with this album. I didn't let anyone rush me. To be honest, I thought the last Bon Jovi record was rushed a little because we had tour commitments and other things staring us in the face. I didn't want to work that way this time. When you listen to *Stranger in Town* you hear a bunch of professional musicians having a good time. I made the environment a happy one in the studio. I made sure everyone was comfortable and well taken care of. We were only together recording for a month, and I wanted to make sure that month was a great one.

HP: If you were only recording for a month, why did this album keep getting delayed?

RS: Well, the recording might have taken a month, but after that's when my real work began. I had to mix and do my overdubs and make sure the record sounded just the way I wanted it to. But as I said before, I've gone through the scene where I've rushed to finish an album, and I've not always been that happy with the results. The records have been good, and they've been successful, but this was my chance to be an artist, not just a guy working on a time schedule. When the people from the label would ask me when the record would be ready I'd just tell 'em, "Be patient. Wait. It'll be worth it."

RICHIE SAMBORA



HIT PARADER

GUNS N' ROSES

TAKING NO PRISONERS

Use Your Illusion Raises Controversy As Platinum Rockers Hit The Tour Trail BY B.R. FREEMAN

Hot on the heels of their *Use Your Illusion* tour, and spreading mass hysteria nationwide, one of rock and roll's most controversial frontmen, the ever elusive, Axl Rose, recently lent an ear and gave us a mouthful, as to the comings and goings of that highly talented and much misunderstood entity called Guns N' Roses.

Hit Parader: Is music your first and only love?
Axl Rose: It's the only thing for me that's always there, and has always been there. It's like my closest friend, it's the person I turn to. When there's no one else to turn to, I turn to music, I turn to the radio or a cassette, and I kinda just let my subconscious mind and my hands guide me. Like if I'm really upset, what do I need to hear? And I'll usually find some record I least expect to play, and find some line in a song that will get me through the situation I'm in. So, I wouldn't say it's my only love, but it's definitely the one that's always there.

HP: Let's talk about the new album, *Use Your Illusion*.

AR: There was a lot of stuff written before the last record, before we even went into the studio, and we picked twelve songs to be on the last album. So that left a lot of ideas and material that we didn't use, and it was stuff that we care about. There's songs that Slash wrote, guitar parts, like 4 or 5 years ago, and I recently started writing words for them — some things I've always liked but never found the right words for. There's a lot of stuff like that — other tracks that we didn't want to put on the first album; we wanted to wait until we had a larger listening audience and spring it on them now. Say you have a good song and you think it can go really far and help push the band — it would

be better to spring it when millions of people like you rather than 10,000 people. With that 10,000 you might gain another hundred, but with this we might gain an extra million — 'cause all those people that bought your first album might go out and buy your second one.

HP: So, you're never at a loss for new material, huh?

AR: Not really.

HP: Who would you cite as a lyrical influence?

AR: Bernie Taupin. I think he's the best lyric writer that's ever lived on the face of this earth. He writes stuff off the top of his head. He said "I can write a double album that will debut platinum, in two hours." And he would get a trip to the Bahamas put into the contract. He'd fly there, throw his bag on the bed, pull out his notepad, write the album, Federal Express it off and then have two weeks in the Bahamas on the beach, with nothing to do. Isn't that nice? I like his style, ha, ha! I also like the actual style of the way he writes. Other lyrical influences would be Freddy Mercury and Brian May, and Dan McCafferty of Nazareth. I mean, the list can go on and on really, but those are my favorites.



Why are these men smiling? Damned if we know.

Songs like *Don't Cry* and *November Rain*, either one of them could have possibly taken the place of *Sweet Child* on the first album, but we felt that song was the weaker of the three actually.

HP: Your songs are so personal, lyrically. Do you mind people knowing what they're about?

AR: No, uh uh. Basically if I write a song directly about someone, I take it to them, because I have to. Sometimes I'm treading on very per-

PHOTO: JODI SUMMERS

PHOTO: GEORGE CHIN & VEREECKE

DUFF & SLASH

HIT PARADER



A high-energy photograph of Axl Rose performing on stage. He is shirtless, with his long blonde hair flying around his head. He has a large tattoo on his right shoulder and is wearing a white long-sleeved shirt pulled down over his left arm. He is holding a microphone in his right hand and a guitar neck in his left. The background is dark with bright stage lights.

AXL ROSE

HIT PARADER

sonal ground in their life. It basically boils down to that at this point in my life, I'm very honest. I don't like to hide anything. So if I take it to that person, and if they can cut it down, that's gonna help me write it even better. So if I take it to them and they go, "Well, that's not me, I never did that," unless I can point out, "Yeah, you did," then I didn't word it right, 'cause I'm trying to describe something. To me it's like painting a portrait of someone and I'm trying to do my version of them. You know, I like to watch people, listen to them, and see what they think — analyze the shit out of the situation.

HP: What are the ingredients for a great Guns

recording.

HP: If you're such a perfectionist in the studio how do you know when the take is the right one?

AR: When it looks like I want it to, and it feels like I want it to, and I can just sit back and relax, and go, "how'd I do that?"

HP: Where would you say that you got your best vocal training?

AR: Definitely in choir practice. I was a second baritone, and first bass, in choir, so I had a low voice, but I always had fun seeing if I could do falsetto, sing the girls part and not get caught!

I'm talking holy roller pentacostal revival stuff, so there was a lot of singing, and that's where I found some enjoyment in the whole thing. I liked music so much and there's some really good melodies in gospel music. It's not like a huge Catholic choir that's all acappella, this was just gospel singing of the hymns. Then we did like a hallelujah chorus and I could sing everybody's part. Never had to wear a robe, though, but, as a matter of fact, in school choir when you had to go out and get black patent shoes, and black pants and a white shirt, somehow I found the widest pair of black bellbottoms, and the hugest pair of black leather stacks and this white ruffle tux shirt. It's not like



Slash takes advantage of one of his few quiet moments.

PHOTO: LARRY MAHANO

N' Roses song?

AR: To me, just that the whole band is into it and everybody put in their two cents, and that we come up with a song that we believe in and that we feel hits the mark.

HP: In the studio, what kind of atmosphere do you need to record your vocals?

AR: I usually have a cup of tea and honey and a pack of cigarettes and I turn the lights down low. And me and the producer/engineer are the only ones there and we start creating. A lot of times I don't really rehearse with the band. I'll go down and listen and we'll go over a couple of things, but you don't really have the ability to experiment with harmonies and stuff until you're working with a lot of tape — until you're

That meant you had to sing it right 'cause the teacher has perfect pitch and an eagle ear. So I had to be able to do it well enough that he wouldn't be able to tell that this voice was coming from the other side of the room, he'd just think that it was like an echo or something. So I always did that in choir classes in church. I got so bored singing the same hymns for 10 years in a row that somewhere in there, since I was able to read music, I started trying to sing the other notes. It just became a fun challenge to myself — to see if I could do it.

HP: Why did you sing in church choir?

AR: I wasn't necessarily forced to sing in church, I just was in church, 'cause I was forced to go like at least three times a week — and

I had cash or anything 'cause we were really poor, so I got those at like a bargain bin clothes outlet place.

HP: How are you able to read music?

AR: I took piano lessons for years. I never paid attention though. My parents really didn't know what I was and wasn't doing, 'cause I would just sit and fool around on the piano. But I wouldn't practice my lessons until the day before I had to go see the teacher. I'm one of these people that can play my own songs, and play 'em radical, but I can't play a lot of other people's stuff unless I sit down for two weeks and work at it. There's a lot of guitar players like that. If it's their own song they can wail. But if it isn't, they won't be able to do it at all.

NEZRYCHE





HIT PARADER

Ahh, the price of fame. Almost a decade ago when Lars Ulrich and his cohorts in Metallica recorded their debut *Kill 'Em All*, it took a couple of weeks and a couple of thousand dollars. Today that album is considered a heavy metal classic. Now it seems the cost of producing a classic has risen a bit with Metallica's latest album (rumored at press time to be simply titled *Metallica*) taking 8 months and something in the neighborhood of one million dollars to produce. Ain't inflation a bitch?

OK, the fact is that the Bob Rock-produced new album is sonically and technically superior to *Kill 'Em All*, even if all that cash hasn't been able to buy back the anger and aggression the band has lost over the years. But I wonder how drummer Lars Ulrich feels when he listens back

and Iron Maiden songs and shooting them, musically speaking, through cannons. The result was something called "thrash" which Lars has traditionally refused taking any part in.

"The whole reason I'm not too keen on the whole thrash thing," explains Lars, "is that nowadays the word thrash conjures up images of guys with 900 spikes coming out of their arms and 100 upside down crosses, and music that sounds like it's played through a cement mixer. That's not our vibe. "Thrash to me has always been a one sided thing. I've always felt we have a lot of different shades in our music. To call us a thrash band is really kind of limiting. To me a thrash band is Slayer and we're very different from Slayer."

As far as being credited with starting thrash, Lars says, "As anyone who knows me knows, I have mixed emotions about it. What we did in

beating up Lars on Santa Monica Blvd. that 10 years later they'd not only be in two of the world's biggest bands, but also about to do a 20 date European tour together (on a bill that also features AC/DC, Queensryche and the Black Crowes). In fact, how would Lars have felt if some punk kid had come back from the future, Bill and Ted style and told him what his life had in store?

"I'd say 'Let me have some of the drugs you're on because I wanna take the trip with you!'" laughs Ulrich. "This whole world I'm in didn't exist back then because my imagination didn't stretch that far. I mean, playing the Whiskey A Go Go with Saxon in 1982; we had made it. We could retire gracefully because we played the Whiskey with Saxon! Traveling all over the world and making records and having our own plane, doing three nights at the Meadowlands or Irvine Meadows Amphitheater

METALLICA

KEEPING THE FAITH

Bay Area Bashers Overcome Delays To Complete Latest Master Blast

to the legendary *No Life Till Leather* demo or *Kill 'Em All*, both recorded when he was a mere 18 years old?

"I'm proud of what we've done," admits the never-at-a-loss-for-words Ulrich. "Some people you'll read in interviews saying 'well, the band on the first album wasn't really us even though it has our band's name on it.' I would never do that. Our heads are in a different place now, that's all.

"Let's think back; 10 years ago we formed this band before any of us could even play. We wrote *Kill 'Em All* before any of us could play. Then all of a sudden it's like 'Reality Check' I'm in a band that's recording albums and traveling around the world. Maybe I should learn how to play. So Kirk goes to see Joe Satriani for guitar lessons and I take lessons, too.

"I think the funniest thing about the old days is how quick everything happened. I mean, you see all these other bands who spend 5 years in the bars sharpening their chops. Me and James get a band together and kinda start writing songs and within a year we're traveling, and in a year and a half we're making records and touring Europe. It took off like a whirlwind!

"I'm not saying that no one should do it like we did, but if you spend a couple of years getting your chops together, that's going to help you a lot. It's better than trying to learn all that crap in the spotlight like we did." But in those early days, Metallica didn't have a lot of role models to follow to the top. There were very few, if any bands, doing what Metallica were trying to do. Basically, Lars and James were just two pissed off kids ripping off the New Wave Of British Heavy Metal movement by taking Diamond Head

'81/'82, there weren't any American bands that had that kind of sound. But if you're going to credit us with starting this thrash thing, I'll point to Venom, I'll point to the whole New Wave Of British Heavy Metal movement or to Motorhead. You can even take it back to the Stooges or MC5.

"Most of the thrash attitude came from this attitude of screw the record companies, screw how we look. Screw everything. This is what we wanna do. That was the whole attitude. Being in L.A. back in 1982, it was very much an 'us versus them' thing with Motley Crue and Ratt being big in the clubs at the time. It was 'screw Motley Crue.' 'screw Ratt.' I mean, Motley Crue are a fine bunch of guys. Tommy Lee and Nikki Sixx, they're cool guys to hang out with. But back then...

"I remember me and Tommy Lee were in a, well I don't know if I wanna use the word 'fight' because it was pretty one-sided. But I remember back in 1982 we were down at the Trubadour and some of the Motley Crue guys were hanging out. This was just as they were breaking big in the clubs. I walked up to Tommy Lee and go 'You guys suck!' And then he chased me down Santa Monica Boulevard and started punching me. He was six-foot-three and had these heels on which made him about eight feet tall. I couldn't even reach up to his chest. It was pretty funny!"

The ensuing years have not only broadened Lars' musical horizons but made him a bit less angry. Part of maturing from an 18 year old kid into a 28 year old man is that you begin to accept the system and stop fighting it. Who'd have thought back in 1982 as Tommy Lee was

BY JAMES FILIAULT

and winning Grammy's didn't exist.

"It's a step-by-step thing. If we could get a weekend at the Whiskey, we were there. Then we're playing with Venom in New York in '83. Then we're making a record and recording the first 10 songs we had written. The thought of making a second record didn't even exist.

"Our visions have always been realistic; what's in front of us? People always ask us 'What's your goal?' I don't have a goal. My goal is to get home tonight. If you spend all your time day dreaming, you're going to conjure up these images and if you don't reach those goals? Some people think it's nice to have goals because it gives you something to strive for but the downside is that if you don't reach those goals you might feel really disappointed and you might start compromising yourself to reach those goals."

Lars' simple step by step approach to success seems to have worked. The band have moved from opening for Saxon at the tiny Whiskey A Go Go in Hollywood to headlining arenas and having album sales counted by the million. How does Metallica deal with such increased status?

"When you're headlining arenas and have to put on a good show," laughs Lars, "you can't drink as much. It becomes less outrageous and more like 'let's get our own plane so we can sleep more!' Touring in the early days was more fun in terms of sheer outrageousness. But I'm not gonna sit here and whine. Playing all over the world and getting paid shit loads of money — oh, yeah, it's real rough, isn't it?"

LARS ULRICH



HIT PARADER

Pure and simple: Jake E. Lee just wants to play his guitar. Even after years of national exposure in Ozzy Osbourne's band and now with Badlands, the cynical aspects of the music biz still piss him off. He's vehemently opposed to encroachments by the slick, phony or calculated. He'll tell you straight out he hates photo shoots, video shoots and interviews.

But, hey, that's life. And Badlands have a new album, **Voodoo Highway**, to publicize, so Lee's hanging out at Atlantic Records, making the best of it. Needs a light for that cigarette, though. "Since I'm the only one in the band that smokes, I think I deserve more money," he laughs. "I probably won't live as long as the other guys, so treat me good while I'm here."

Even though — or maybe because — he's not big on interviews, Lee's fun to talk to. For one thing, he tells you the truth, without trying to come up with clever quotes or glossing over reality with some bullshit company line.

Take Badlands' ex-drummer, Eric Singer, and why he's gone. "From the very beginning, Eric disagreed with everything. I don't know why he even wanted to be a part of this band," the guitarist explains. "Towards the end of the last tour (to support their debut disc) it started to wear thin. Then, when it came time to do the second album, he wanted to use an outside producer (Badlands produced themselves.) He was willing to write with outside songwriters like Desmond Child. I can't stand his stuff! Eric wanted to go into a more commercial direction; the rest of us wanted to stick to our guns, even though we were getting pressure from the record company to be a little more commercial. It finally came to a head, and we asked him to leave."

Singer's replacement, Jeff Martin, had been gigging as the vocalist for Racer X, but "he started out playing drums with Greg (Chaisson, Badlands bassist) in Arizona fifteen years ago, and I guess he always wanted to get back to the drums." When Martin heard Badlands were drummer-shopping, he jumped at the chance.

Armed with new enforcements, Badlands continued their fight to have **Voodoo Highway** come out exactly as they wanted. They succeeded. "My feeling is, most bands do what the record company wants them to," Jake believes. "For them, music isn't their priority, or of utmost importance. People get in this business to be a rock star and whatever it takes to get there, they'll do."

"With us, it's the music," he continues. "I'd like to think that if being a musician had the status of being a janitor, we'd still do it. But if that's what being a musician meant, and being a circus performer meant being a rock star, you could count on 70% of the bands out there all of a sudden becoming trapeze artists instead of musicians."

Not an attitude that's ideal for making you rich, and Badlands aren't. Lee admits they just broke even on their first album, although the disc sold close to gold. The recording of **Voodoo** was also expensive, "especially because

BADLANDS

HIGHWAY

Hard Rocking Quartet Put Substance



Badlands (l to r): Greg Chaisson, Ray Gillen, Jeff Martin, Jake E. Lee.

BADLANDS Y STARS

BY DAINA DARZIN

Over Style On Voodoo Highway.



of all the downtime. We're perfectionists, we want everything in the studio to be right. We took a long time trying to make sure everything would sound nice, so we didn't have to fix the mix. We also do goof around a lot in the studio; we don't like it to be a high-pressure situation, so half the time we're playing pool or something."

This approach, coupled with their vigorous rejection of the commercial mind-set, garnered them a record brimming with integrity — a sound free of gloss and overdubs, a raw reading of Lee's fiery riffs and Ray Gillen's memorably bluesy vocals. Is there a perfectly radio-ready hit single to propel Badlands to the land of platinum? Well...no. Do they care? Nah. "If we can pay our rent and live comfortably while continuing to play music, we'll be more than happy," Jake insists. "How can you complain about doing what you want to do? I'd almost not want to be too big because of the pressures from everybody to continue that success at whatever cost. And I dislike all the other parts of it. I hate videos. I hate the whole idea of videos. I don't see what it has to do with music. I've been playing instruments since I was six — I remember when I was listening to songs, I'd get my own images in my head. Music is supposed to be an aural experience, and I don't like the idea of somebody else dictating what it is I should be seeing when I listen to it."

"There's too much emphasis on the visual aspect," he continues, gaining momentum on what's clearly a sore point. "Bands make it on the way they look rather than how good the song or the playing is. Also, because it's so visual, bands can be out there kicking and jumping and doing all these moves because they're lip-synching while filming the video. And then, when it comes time to play live, they have to re-enact what they did in the video, which is directly to blame for why so many bands are using tapes (to sample vocals and enhance musical parts in live performance). That's ruining it. When I used to go to a concert, I didn't want to hear the record live. I wanted to see what they were going to do with the song, be it jamming or changing it a little. Bands using tape — it's losing a lot of the reason why I wanted to be a musician. We don't use any tapes. I think it's sad."

It sounds like Lee would have been happier as a musician twenty years ago, and he admits that's true. In a way. "A lot of people say that we're trying to sound '70s," he says. "We're not. We're not a retro-rock band or the Sha Na Na of the '90s. We like the ideals of the bands back then and we want to present this band in a more honest, real way. We don't use samples or instruments to trigger samples. The snare on our record is a real snare. If it sounds like shit, oh well. Some people who hear it maybe don't like it because it's not prettied-up; we didn't try to fix things. It may be messy and it may be dirty — but who said that rock and roll was supposed to be clean and slick and have a lot of make-up on?"

LIVE ON STAGE

Cinderella

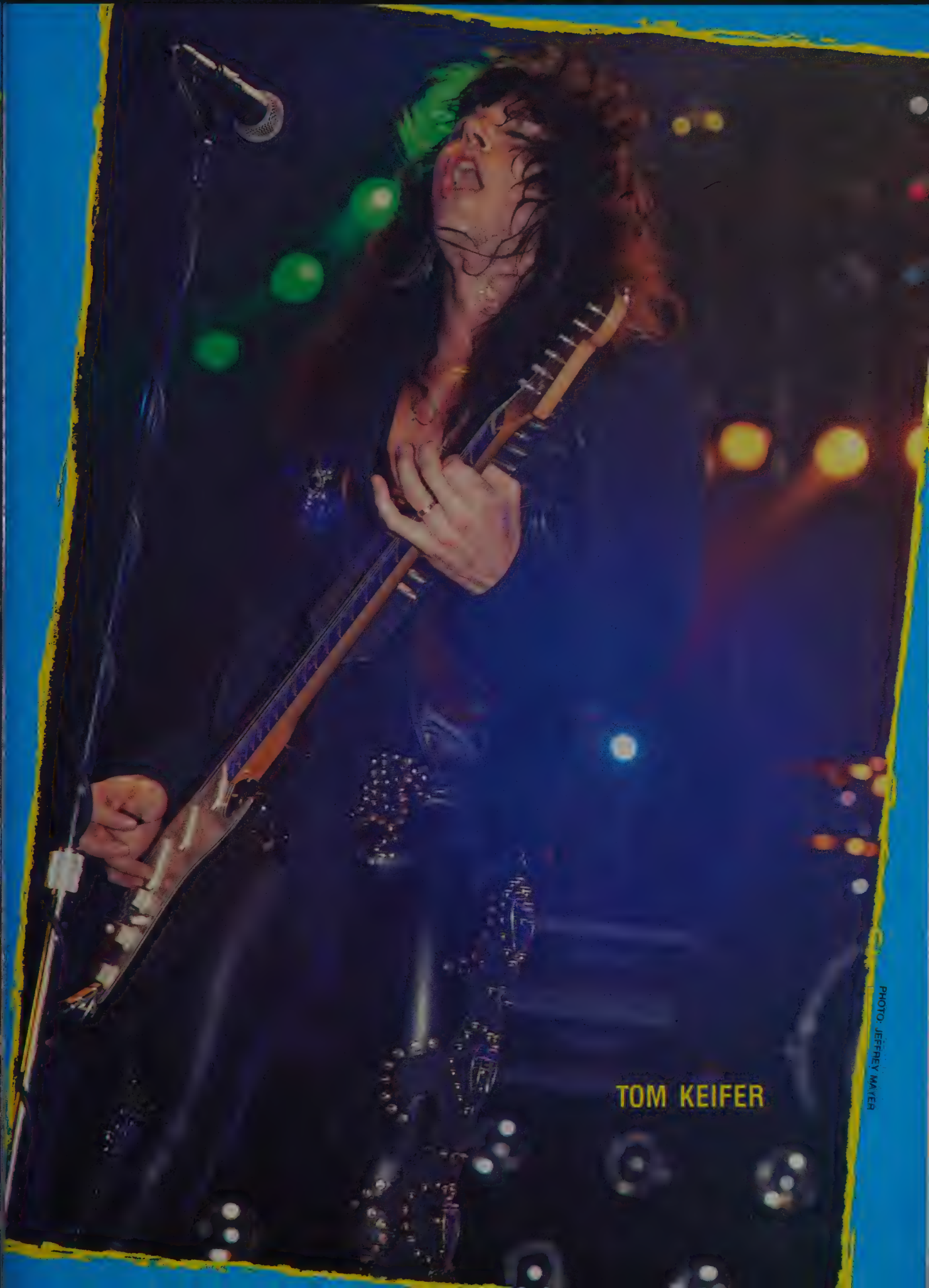
Eric Brittingham practices his aim minutes before hitting the stage.

PHOTO: BOB LEAFE

Jeff LaBar is just too cool
for words
behind those shades.

PHOTO: JEFFREY MAYER

Fred Coury: "I'm really proud of the music we're playing on this tour."



TOM KEIFER

PHOTO: JEFFREY MAYER



OVER THE EDGE

Metal's Hottest Young Band Aims For Superstardom
With **Psychotic Supper**.

BY ROB ANDREWS

Tesla sense that they're on the verge of something very big. With the release of their fourth album, **Psychotic Supper**, these Sacramento-based rockers have firmly established themselves as one of the best pure rock and roll bands currently working the world stage. Forget about image,

flash and controversy; that's not the style that vocalist Jeff Keith, bassist Brian Wheat, drummer Troy Lockette and guitarists Frank Hannon and Tommy Skeoch seem to favor. They want the emphasis to be squarely where it should be—on the music they make. Recently we caught up with Wheat to discuss Tesla on the verge of superstardom.

Brian Wheat: "We're heavy. Tesla's come of age on this record."

Hlt Parader: Brian, *Psychotic Supper*, is certainly an intriguing album title. What's it mean?

Brian Wheat: Actually, there are two meanings to that title. The first one comes from a meal that we were all having just before we started recording the album. We were sitting there worrying about everything. Hell, we were practically ready to slit our wrists. That truly was a psychotic supper in the most literal sense. Then, there's kind of an "in" band joke about the way some of us eat. There has to be something like 18 napkins and just the right kinds of fruit; perhaps it's more neurotic than psychotic. But on top of everything else, the music on the album definitely has a psychotic twist to it.

HP: What do you mean by that?

BW: It's very aggressive, very emotional. Certainly the music on *Psychotic Supper* digs a little deeper into things than anything we've done before. I really don't know why that happened. It wasn't like it was some decision we made to make a more aggressive, emotional album. It must have been some sort of subconscious thing that all five of us agreed to at the same time. The songs are heavier and rockier, but they're also the best songs we've ever done because we all agreed on every aspect of them for the first time. In the past we each would have our favorite songs, and some others that perhaps we didn't like. This time we really dig all 13 songs on the album. You know, there are a lot of "light" bands out there, and that's fine for them. But that's not Tesla. We're heavy. We've come of age on this record.

HP: But there are some ballads on the record. How do those fit into this "aggressive" stance?

BW: They're ballads, but they're not "safe" ballads. They're kind of songs that people we respect will listen to and really like. We have things like *What You Give* and *Stir It Up* that really deal with true life situations. That's the only kind of song we can write. They may be ballads, but they're still rock and roll.

HP: Some of the other songs on the album have some very controversial lyrics.

BW: That's true. Maybe the best example of that is *Freedom Slave*. That's a song that Jeff wrote the lyrics for, and it does touch on some controversial themes. What the song's about is how America has done some pretty shitty things over the years; the way we raped the Indians and stole their land, and the way we put people into slavery. He's certainly not saying that he doesn't like America, because that's not true at all. It's just asking the question. "Why did we do it?" The answer is "for freedom!" I think when people hear it they'll understand exactly where we're coming from.

HP: What about some of the other songs?

BW: There's *Sung In Emotion* which is very epic-sounding. It's a song that really hits home for us because it's about someone we knew- a guy who dreamed of making it big, but life just didn't work

out the way he wanted it to. It has a personal meaning, but it's the kind of song that everyone can relate to. Then, on the other side of the emotional spectrum, is *Take About It*. That song is done very tongue-in-cheek. You know how everyone always wants to "talk about it," well, we're big fans of the green weed, so we'd prefer to "take about it." It's just a fun, party song that shows the other side of Tesla. It's the perfect song for getting wasted on a Saturday night.

HP: How does Tesla come up with their songs? Is there one main songwriter in the band?

BW: No, we all write, and we're always working in different combinations. Maybe I'll write one song with Jeff and Tommy, then I'll work with Frank while Jeff writes with Troy. It's great that way because you never have to worry about hitting a dry spell. When a band depends on one guy to write all the songs, they've got a big problem if he's not into it. But our diversity is one of the secrets of our success. We're real lucky that way.

HP: You're about to head out on the road again to begin a year-long tour- your first as arena headliners. That's got to be an intimidating thought.

BW: It is a little intimidating, but it's exciting too. We're ready to headline. We've got 37 songs to choose from, not including covers and some other little things we can do, that's plenty to fill a two hour show. We're planning on dividing the show into two electric parts with an acoustic set in the middle. We're still not sure which songs we'll play acoustically and which ones we'll do electrically. But we know that most of the things on the new album are too heavy to be done any way but with the amps turned up all the way. It'll be a pretty straight-forward show. There won't be many theatrics. It'll be just us, our amps, our lights and the fans. That should be enough. The phrase "No Machines" is more than a motto to us- it's a way of life.

HP: Brian, we know you don't enjoy discussing your personal life, but we know you recently married Sandi Saraya. How does being married change your attitude towards the road?

BW: Not much. It's not like she doesn't know what it's like. I've enjoyed married life, but between recording and now getting ready to tour on both our parts, we really have had to fight to have time together. But that's cool. We knew how it would be.

HP: Does getting on the road really change your whole lifestyle?

BW: It does. When I'm at home, I like to get up in the morning and work out and live sensibly. When you're on the road you get into the pattern of keeping wild hours. It makes living a normal life almost impossible. It's a very stressful environment at times. But that's not too bad a price to pay for the pleasure we get out of touring. This isn't getting any easier as we get more successful, that's for sure. But we're trying to enjoy it all we can.

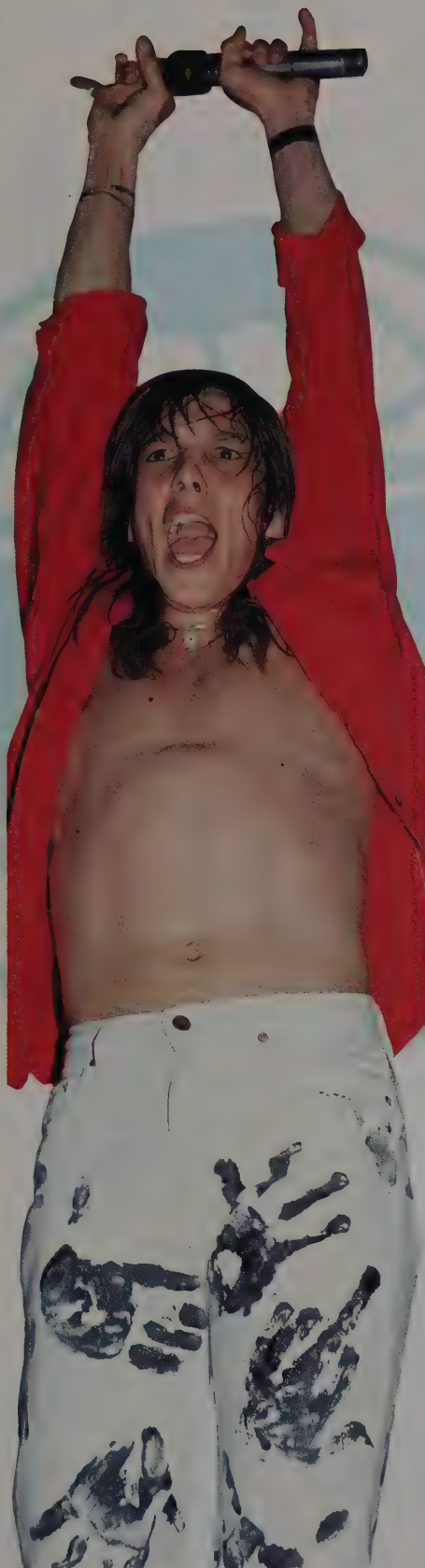


PHOTO: FRANK WHITE

VAN HALEN

STILL THE CHAMPS

LEGENDARY UNIT RELEASES FIRST ALBUM
IN THREE YEARS TO RAVE REVIEWS.

BY W.B. KELLEY

Forget about the multi-platinum success of Motley Crue. Screw the on-and-off stage antics of Guns N' Roses. Anyone with a knowledge of rock and roll history knows that when it comes to naming the single most important band in the history of West Coast heavy metal the answer is unquestionably Van Halen. Without the pioneering work of Edward Van Halen and the boys in the late '70s, it seems unthinkable to imagine the rock world as we know it today. Quite simply, the style, sound and attitude VH put forth in their early days gave shape to the American heavy metal form.

But before we go off the deep end, waxing poetic about some bygone era in rock history, let it be said that Van Halen is back — quite possibly better, badder and louder than ever. After a three-year hiatus, guitar god Edward, his drumming brother Alex, vocalist Sammy Hagar and bassist Michael Anthony have returned to the scene with the intriguingly titled **For Unlawful Carnal Knowledge**. From first note to last, Van Halen is once again at work expanding the realms of rock and roll — pushing that envelope to boundaries that their ever-inquisitive followers (both fans and members of other bands) seem sure to absorb and regurgitate in various fashions in the months and years' ahead.

"I would sit in on early jam sessions for this album and for every song I'd know right then and there what the theme and title would be," Hagar said. "When I hear Eddie's stuff, it speaks to me. We're still breaking ground as musicians, taking risks and experimenting with new noises. Normally each new Van Halen LP will surprise you with one or two of those little creations. On this one they pop up on every song."

So what is it that has inspired Van Halen to turn up the juice on their latest venture? Certainly it's not money, because as the band members are quick to admit, they've already

got enough from sales of over 25 million albums and countless sold-out tours to last them the rest of their lives. And it wasn't some middle-aged desire to recapture their title as "Rock Gods" from a new generation of metal masters — most of whom cut their eye teeth trying to recreate the classic sounds of Edward's *Eruption*. This time it seems that what inspired Van Halen was something very pure and very simple — their love of music. Rock and roll music, to be exact.

"I always think I can do better," Edward Van Halen said. "I'm better at pushing myself than having somebody else push me. Now we've got a unit of four guys that gives me the human interaction I need to put the ideas into place."

"We started fresh with this record," Alex added. "We just went in and played and then we later developed those ideas into songs. We're still very inspired by rock and roll. We haven't lost touch with the people we play for, even if we haven't been on tour for a few years. We know the fans feel the same way about our music as we do, and it was a personal thrill to hear that American fighter pilots in the Gulf were psyching up for battle with Van Halen blaring in their headsets. We were with 'em in sound and spirit."

The band had plenty of help in getting both their sound and spirit right on **For Unlawful Carnal Knowledge**. While the album was produced and recorded at Edward's famed 5150 home studio, the band had no less than two legendary producers lending a helping hand. First aboard was Andy Johns, whose previous credits include historic work with none other than Led Zeppelin, the Rolling Stones, Ozzy Osbourne and Cinderella. If that wasn't enough (and, as David Letterman might say, don't you think it ought to be?) the group also called upon the services of their long-time partner, Ted Templeman, who in addition to producing six previous VH platinum platters, has also provided his knob-twisting genius to

albums by everyone from Aerosmith to the Bullet Boys. How did this stellar, though unlikely pairing come about, and how did everyone stay out of everyone else's way? Edward explains:

"We had only asked Andy to come in and screw around with us, but the sound he came up with was inspiring; it made us want to keep playing. We ended up blowing up the studio monitors at least five times."

"Andy's influence has made this a very rock and roll record," Alex picked up. "Ted worked with Sammy on vocals and was always on top of the project. He brought organization to it and pushed it forward. If he wasn't involved with this album, we'd probably still be in the studio."

From the moment the band's first single *Poundcake*, hit the radio airwaves last June, rock fans knew that **For Unlawful Carnal Knowledge** was an instant kick-ass classic. While the band members will only break into a stream of giggles when asked about the disc's unusual name, Alex Van Halen does add, "Well, it is pretty obvious, isn't it?" But we all had been lead to believe that Van Halen's "carnal knowledge" days were now a thing of the past — gone along with former frontman David Lee Roth some six years ago. But while everyone in the band is now happily married (in fact, Edward and wife, actress Valerie Bertinelli, recently had their first child), there seems to still be plenty of life in these "old boys."

Maybe it's the thought of getting back on tour for the first time in nearly three years that has turned the boys' thoughts away from the home hearts and towards acting "unlawfully" again. Let's face it, there never has been, or most likely will be, a band that can match VH's stage combination of instrumental virtuosity, theatrical magnetism and song repertoire. For their part, the band members seem to be chomping at the bit to get on stage every night.

"We enjoy touring, we were raised with that whole lifestyle," Edward said. "I love having the whole world as my home."

"Walking out on stage is like stepping into heaven," Hagar exuded. "There's nothing else that compares to that feeling. I'm so looking forward to singing all these new songs live. I just can't wait to get on stage each night."

Already Van Halen's world tour has been packing arenas wherever it's appeared. At a time when even major acts are finding it hard to even break even on the road, VH continues to pack 'em in, delivering the kind of rocking shows that delight both their long-time supporters and younger fans who may be catching the band's stage magic for the very first time. For this group of rock and roll legends, the thrill of getting on stage and letting the music blast is just as strong today as it ever was.

"In the early days we'd be playing a little room with one amp and one cabinet," Anthony said. "We crammed everything we had on a tiny stage then packed the kids in fuller than capacity. Then we'd just get up there and blow. Come to think of it, except for the amount of gear we use, things really haven't changed that much."

VAN HALEN



HIT PARADER

PARTY PAGE

GREAT WHITE

Great White have always enjoyed the reputation as one of rock's party hearty outfits. After all, wasn't it vocalist Jack Russell who quipped "Every man needs two blondes a day?" Well, true to their nature, the G.W. boys never seem to miss a rock and roll event — as these Party Page shots show you. □

PHOTO: MARK WEISS/MWA

It's a sun glasses convention as Jack hooks up with Skid Row's Sebastian Bach.



Michael Lardie and Jack Russell seem mighty pleased about things.

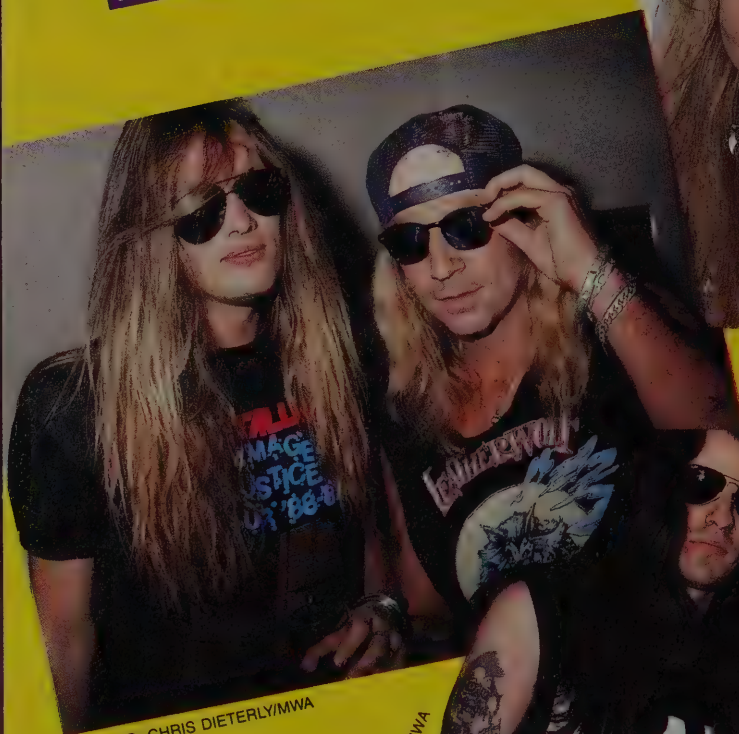


PHOTO: CHRIS DIETERLY/MWA

PHOTO: MARK WEISS/MWA

It's more "made in the shades" action as Jack chats with Rachel Bolan.



TOMMY LEE

JACK RUSSELL



These days, it seems like *everybody* wants to talk to Trixter. Backstage at a recent gig with the Scorpions, the boys from Paramus, New Jersey, were busy taping a segment for a video show, while friends, road crew and reporters listened and laughed as the sounds of four loud and very enthusiastic voices shook the hallway where they waited... and waited... and waited.

Take one. "Hi! This is Peter. This is P.J. This is Steve. This is Mark. And we're from *Trixter!*"

Take two. "Hi! This is Steve. This is P.J. This is Mark. This is Peter. And we're from *Trixter!*"

Take three. "Hi! This is Mark. This is Steve. This is Peter. This is P.J. And we're from *Trixter!*"

Take four... and five... It took seven takes to get their video intro *just right* before **Hit Parader** could steal some time from frontman Peter Lorán to talk about life on the road, fame, the future, and a few other things.

"One night we got dressed real late. Our tour manager comes in and he yells 'tape drop' so

energy entering your body," the singer confesses. "But when there's no one really there and there's no one into you, it's hard. I usually peek around the corner and see what's going on out front. I'm always the bearer of the news. I come back and I go 'Don't look. There's no one on the floor.' "

Opening for the Scorpions was especially difficult for Trixter since the German rockers cater to a much older crowd, an audience that often waits until the Scorpions are ready to go on before taking their seats. There have been times when Trixter hit the stage that there were more people partying in the parking lot than there were in the arena, which can make things kind of rough for a band that likes to interact with their audience. So what do you do when there is no audience?

"When there's no one really there and no one's into you, it's hard," says Pete. "But some-

That energy is also what has made Trixter so popular with the press. That, and their pin-up good looks. Not only does everyone want to talk to Trixter, they want to see them. And see them they can - everywhere. Gracing the covers of magazines is already commonplace for Peter, Mark, P.J. and Steve but they still can't seem to get used to it. "I've always wanted it and now we have it and it's kind of strange. I'm not saying it doesn't faze me, but it doesn't faze me in a way where it gives me a big head," admits Pete. "It's funny. I'll usually start laughing and going 'I hope no one sees that!'"

But plenty of people do see it and plenty of people think they really have let fame go to their heads, including their friends. Yet again, the guys find they must prove themselves to others.

"When you go home after a while, friends kind of look at you weird and people always say you've changed," Pete says. "In a sense, it's them who look at you differently. You're still the same guy. They expect you to be different. But you just gotta be like 'Hey, let's go out to Burger King!'"

All the attention just seems to keep escalating with no end in sight, which is just fine with Trixter. However, media coverage is no guarantee for a long stay at the top. In a music era where fans are fickle and a band is only as hot as their latest single, the young members of Trixter are far from naive about this kind of success. "With the way the music business is right

TRIXTER ROAD WARRIORS

ROCK ROOKIES STAY ON THE TOUR TRAIL AS DEBUT NEARS PLATINUM.

we're like 'Alright, we've got oh, three minutes before we go on,' because we play a tape of AC/DC's, *For Those About To Rock*, right before we go on. It's our cue. But Mark comes running in and he goes 'The song's over! The song's over!' and I got my pants around my ankles and I'm like 'What the hell?' I'm running and I'm buttoning my pants, I got my belt in my hand and got dressed right behind the stage as we were going on."

Peter's story says it all. In the past twelve months, Trixter has been swept up in a whirlwind that just doesn't seem to slow down. Touring across the country - and back again - with everyone from Poison to the Scorpions, has given Trixter a slew of road stories and a year full of experiences - good and bad. No one ever said it was going to be easy climbing up the rock and roll ladder to success, and nobody knows that better than Trixter.

"When there's a lot of people screaming for you, you don't even have a choice but to give it your all. It just comes out. You can feel your blood pressure just going...you can feel this

times we put on a funnier show then 'cause we're all kind of laughing to each other and there's like seven people out there going (clap, clap, clap) or I'm like 'give me some sunglasses, I'm going out there and I'm gonna close my eyes and pretend there's a million people out there.' "

No matter how many people are watching Trixter, the guys always seem to have fun when they're on stage. Any nervousness that may have existed when Trixter first hit the tour trail has disappeared with time. Not that this fab foursome have become veteran performers overnight, but they do know how to rock a crowd - even if it is only a crowd of seven!

"We're pretty energetic and we have a good time out there. We don't just stand around and stay in one spot," Peter adds. "It's more aggressive and in-your-face live. We go nuts during the rockers. We're all over the place falling and rolling. One of my favorites to perform is *Line of Fire* 'cause it's uptempo and it's energetic and we've got a couple of choreography things happening there."

BY JENNIFER FUSCO

now, there's so much competition. It's like, take all of it for what it's worth while you can get it 'cause you might never come back," Peter remarks. "That's why you tour so many months in a row. You do it while you can 'cause if you take a break, people are gonna forget about you. Hopefully we're not the flavor of the month. Hopefully we'll have some long term fans."

It will be a while before they find out. As they come off a year on the road, Trixter will be writing new songs and heading into the studio to record their sophomore effort. That next album will tell the tale. Whether or not Trixter is a fad is yet to be seen. But one thing's for certain. These guys are not about to quit. They're hungry for more. "We want to headline. We want our own show, our own stage, our own lights. We want an arena filled for us. 20,000 people for us," stresses Peter. "I've been waiting for that day for a long time and I've gotten this far with the same attitude I still have - that I won't stop until I get there."

PETER LORAN

HIT PARADER

SHOOTING STARS



NEVERLAND

By any chance do any of you out there remember a band called Lone Justice that seemed to dominate the MTV airwaves for a few seconds a number of years back? Well, whether you do or don't isn't that important. The only reason we even bring it up is that without Lone Justice, or perhaps we should say the demise of said group, Neverland would never have come into being. You see, guitarist Patrick Sugg first came into contact with Jimmy Iovine, president of Interscope Records, when Iovine recruited Sugg to join Lone Justice. He was so taken by Sugg's skills, that when Lone Justice bit the dust, he demanded that Sugg instantly form another band. Thus, Neverland was born.

"It was nice that Jimmy wanted to work with me, because he's the kind of guy who always pushed you to your limits," Sugg said. "You don't always know if he loves you or hates you. He almost made forming this band a challenge. But it was one challenge I was happy to take on."

Sugg's first job was to find a vocalist, and as soon as he found powerhouse singer Dean Ortega he knew he had found his man. Next aboard was bassist Gary Lee, a native of Portland, Oregon who admits he's the "jock" of the band. Last aboard was drummer Scott Garrett who just happened to "accidentally" show up at a band rehearsal one day and decided to stick around. Together, the band has produced a self-titled debut LP that covers as broad a swath of hard rock terrain as any album currently on the rock market. On such songs as *Cry All Night* and *Drinking Again* there are touches of jazz, blues and punk to highlight the heavy rock approach the band favors. But somehow these diverse elements blend together to make Neverland a fascinating rock amalgam.

"In most bands the idea is to get everyone to be the same," Sugg said. "You want 'em to like the same music, look the same and be the same people — not this band. On paper Neverland isn't supposed to work. But it's exactly because we're so diverse as individuals that we're so cohesive as a band."

TATTOO RODEO

It's been a long hard climb for Tattoo Rodeo. Vocalist Dennis Churchill-Dries, guitarist Rick Chadcock and drummer Rich Wright met almost a decade ago while they were still in high school. They formed a band called White Sister and began gigging around the Southern California club circuit. Soon their inventive stage shows and hard-hitting tunes made them the largest unsigned draw in those clubs, forcing EMI Records to offer White Sister a recording deal. They released an album called **Fashion By Passsion** which became a smash hit throughout Europe, with the title track becoming a top 10-single in Sweden and Germany. But by 1988, White Sister had run out of steam. Their album never caught on in America, and it looked like only a facelift could save the group's floundering career. Then, as if by magic, from the ashes of White Sister, Tattoo Rodeo was born.

"We had learned a lot because of our previous band," Churchill-Dries said. "We learned good things and bad things. But when we got to about 1988, we saw the writing on the wall as far as White Sister was concerned. We came home to L.A. added Michael (Lord) on keyboards and evolved into Tattoo Rodeo."

Aided by producer Ron Bloom and ace engineer Paul Sabu, the band started putting together an album's worth of new material. Soon they had record labels beating down their door in an effort to have the band sign on the proverbial dotted line. Eventually, Atlantic Records won the bidding war and inked the band to a multi-album deal, the first results of which are now available on **Rode Hard, Put Away Wet**, Tattoo Rodeo's volatile, yet instantly accessible debut disc. Spurred on by the single *Been Your Fool*, it seems that these L.A. rockers are finally about to taste some State-side success.

"It would be great if we finally get known all around America," Chadcock said. "Sometimes it seems like we're only known in L.A. or in Europe. But we feel things are about to change. The people at our label have been incredibly supportive, and the folks at radio have really gotten behind the single. They're gonna make all the work we put into this music finally pay off."



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Photo's by Glen La Ferman

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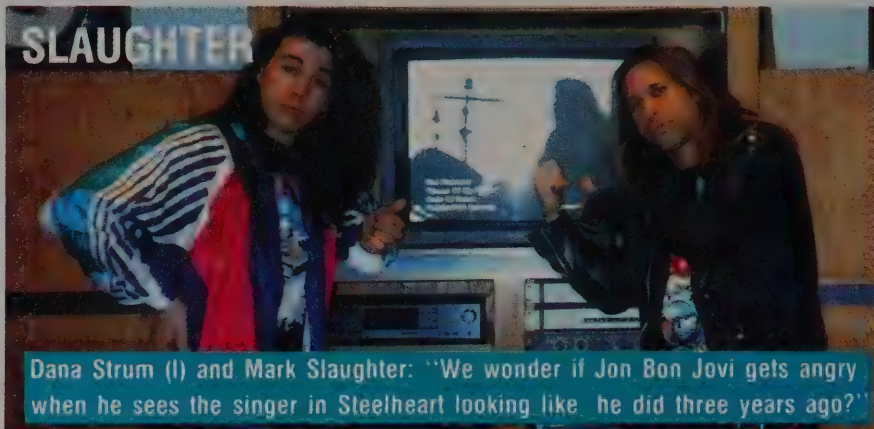
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CELEBRITY RATE-A VIDEO

BY CHARELY CRESPO

Mark Slaughter and Dana Strum were at Chrysalis Records in New York catching up on some business recently when we invited them to watch some videos with us. The good folk at Concrete Management were kind enough to send over a *Metalvision* compilation, and we were off to a fast start.

On his own time, vocalist Mark says he listens to "a lot of early rhythm & blues and classic stuff like Led Zeppelin." Bassist Dana said he listens to classic rockers like AC/DC, Def Leppard and the Beatles. Here are some of their impressions of the videos.



Dana Strum (l) and Mark Slaughter: "We wonder if Jon Bon Jovi gets angry when he sees the singer in Steelheart looking like he did three years ago?"

Don't Need Rules, Kik Tracee

Dana: It's funny this came on first because I produced it and Mark plays keyboards and sang on it. We love it. We wish them the best of luck. They were very understanding of our tour commitments.

Reign of Fire, Armored Saint

Mark: It's good to see these guys are still rocking since the loss of their lead guitarist.

Dana: One of the original Los Angeles metal bands. We wish them luck.

Forever Young, Tyketto

Dana: Safe, predictable, not a whole lot different from what we've seen before, and if I close my eyes, it sounds like everything I've heard before.

Mark: Reminds me of '80s rock and roll. Great guitar player. The guitar player uses a higher tech sound like some of the '80s guitarists, like Jake E. Lee and Warren DiMartini.

Everybody Loves Eileen, Steelheart

Dana: I wonder if Jon Bon Jovi gets angry when he sees the singer looking like he did three years ago? The overall feel of the video is good. They do all the right stuff. The video makes me feel what the truth is. This is much better than the band's first video.

Mark: This is a lot more palatable than the first single because the singer isn't trying to sing as high. Good rock and roll vibe, as compared to what's out there. This is what it feels like to be at a rock show. It's fun and that's what rock and roll is, as opposed to having some

actor standing in the rain waiting for his lover.

Betrayed, Fear of God

Dana: I'd swear if I didn't know better that this was the woman who was in a thrash band called Detente that I produced about five or six years ago when I first met Mark. It is! It's Dawn! It's all the same stuff. She's determined to do what she does. If you're into thrash sung by a female, this is the one for you. She's gotten better. I loved the video. All the psycho-drug effects are well done.

W.H.Y.B., Liquid Jesus

Dana: Jimi Hendrix! I love it! If you were not around in the years of Hendrix or are not informed, this will give you a clue as to his rhythmic nuances. This video will give you a small feeling as to what it was like.

Mark: Very '70s. It's good if you like that style of music. It captured what it wanted to capture. It's sonically the same as what we heard in the '70s.

All The Way From Memphis, Contraband

Mark: Good song. All the players are good. There's no way they could do wrong. Each player has his own story to tell, and I respect them. Tom Keller, the second guitarist, loves Michael Schenker, that's his hero. If you're a guitarist, take note from a real guy, Michael Schenker. The guy's still rocking and kicking butt. It's funny to be sitting here at the record company where he started with UFO. I used to see the Chrysalis butterfly on all the UFO records.

Dana: Killer song. It's good to see a female bassist, and it's good to see Michael Schenker and Bobby Blotzer playing rock and roll. If they sold this video, I'd buy it. If you haven't seen this video, see it. Schenker hasn't played like this in years. He's playing every good lick he ever played. Great ending with the singer falling asleep on the couch.

Should I, Kingdom Come

Dana: I liked that riff better when Whitesnake did it. Either Contraband was so strong that it's hard to go on from there, or I'd rather see the video for *Get It On*, which was Kingdom Come at their best. I can do without the tub of blood. I'm going to walk away feeling like I want to kill a New York cab driver. You do not want to see this video. See the first Kingdom Come when he had a band. I wish we'd see him do rock music instead of whatever this is. Read our Contraband comments, you'll like them better. What does this guy think he's doing?

Mark: Very Zeppelin, although he acts like he's never heard them. Here's a guy that branched out on his own, but this is not the way to do it. As far as I'm concerned, a band is what makes it. This is self-centered.

Losing My Religion, R.E.M.

Dana: They are good at what they do. They stuck to their guns a long time. I'm just not into that kind of music. When I see this on MTV, I fall asleep.

Mark: They're an artsy fartsy band. They're doing well, especially with this song. They're the Metallica of that kind of music.

Does Anybody Really Fall In Love Anymore, Kane Roberts

Mark: We toured in our previous band with him when he played for Alice Cooper. It's good to see him. He's getting better all the time.

Dana: He looks so much better now without all the muscles. It's good to see Kane coming back playing rock. He didn't really get a fair shake in Alice's band. I want to know how he lost 100 lbs. He sat behind me in a movie theater recently, and I didn't recognize him when we were introduced. I couldn't believe it.

New Jack Hustler (Nino's Theme), Ice T

Mark: This has given us hours of enjoyment on the tour bus. This is a guy who says whatever's on his mind, and I respect that.

Dana: We play this all the time on our tour bus. It's such a laugh. We're not at all in favor of rap, we're into rock, but if you want to laugh and have serious party fun, you really have to hear the new Ice T.

Come Again, Damn Yankees

Mark: It's like Contraband, a bunch of real players, put together the right way. Good record, great band, and nice guys. One of my favorite new bands.

Dana: No attitude. How can they possibly go wrong with Ted Nugent in the band? It's nice to see Tommy Shaw rocking out and not playing it safe. Great record, and a damn good lawyer too; ours! Now give us 25 percent off our bill, which is exceedingly high and unpaid.

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HOBBY SHOP

BY JODI SUMMERS

Each month, Hit Parader gives you an inside view into the hobbies of rock's biggest stars. This time the members of Motley Crue tell you about what they love doing in their free time.

*I'll sky dive naked out of an airplane
Or have a girl with a body from outer
space.
You see I've got trouble, trouble in my
eyes,
I'm just looking for another good time.
My heart, my heart,
Yeah, I've got to kick start my heart.*

—Kick Start My Heart

Looking for a thrill anyone? The members of Motley Crue are always looking for an experience that straddles the fence between life, death and a real good time. Forget the Jack, or the crack or the spliff, these days the Cruesters are looking for other ways to get their ya-yas out. "I can't get bored, I can't handle boredom," brazenly declares Nikki Sixx. "Boring music, boring people, boring haircuts, boring anything. Boredom is a boring thing."

God forbid, now that they're pure and natural, that Nikki or any of his mates in Motley Crue should have some lag time. Since the all-night parties have been replaced by three a.m. feedings of their new-borns, Nikki, Vince, Tommy and Mick need something to do when they wake at sunrise. A jog down the beach and a little kayaking perhaps?

"Now that I'm sober, I'm 100%," confesses Nikki. "I'm a lot better person, and I'm having a gas in life. It's great for Tommy and me to be able to go on top of Mulholland Drive (a street that runs on the crest of the hills north of Los Angeles) in one of our four wheel drive cars and blow up the side of the mountain with Belgian assault rifles. It's fabulous that Tommy and Vince have been competing in celebrity dragster races, that stuff is so rock and roll. Mick built his Corvette up into a street rod. The engine's so big it's poking out the top of the hood."

"That is rock and roll! Not sleeping until five o'clock in the afternoon and bitching and moaning because your head hurts," Nikki stresses.

Dirt bikes, fast boats, hot rods, motorcycles

... if it's got an engine in it, and it can take the curves, the Cruesters want to play with it.

"I love to just hang out with my buds, doing things like going out to watch strippers and riding Harleys," reveals Vince Neil.

"You know what's fun?" Tommy Lee asks.

"I drive a Harley and some dirt bikes I've got, a couple little toys that I goof around on. It's great. I like to go flying off of dirt jumps."

Toys. Toys. Toys. The major success of Motley's albums, everything from SHOUT AT THE DEVIL through the newly released DECADE OF DECADENCE has sold in the mega platinum range, setting the Cruesters and their families up for life. They no longer blow thousands of buckos every year on alcohol and drugs, and that leaves the guys with oodles of money just lying around waiting to be spent.

"I have a boat; it's a hydroplane," relates Vince. "Me and Tommy like to take it over to the river and just go and ski. You know what else I like to do, ride dirt bikes. I've got a lot of neat toys, and a Ferrari."

On tour, since the Motley members no longer spend their daylight hours nursing the after-effects of last night's party, there's plenty of time for fun in the sun.

"We used to spend time in our hotel rooms, hiding from the sun," remembers Vince. "But not any more. We're having a lot more fun, we're doing a lot more stuff. Like when we were down in Florida, we all went parasailing, and we rented boats and went cruising around."

Tour time now brings lots of amusing extracurricular activities for the Motley mob.

Before a show, instead of cranking some vintage AC/DC or Judas Priest, Vince gets psyched by playing video games.

"We always have video games backstage," he says. "That's how I relax. I play video games before I go on stage. I like the driving games, like Outrun, anything where you're driving a car, those games are my favorite."

Of course the creators of that tons 'o fun strip house rocker *Girls, Girls, Girls* haven't abated their favorite after show pastime. Once Tommy's gone thrashing through the air; and Mick Mars has belted out some of the loudest, rudest guitar sounds this side of Metallica; the guys are often off to their favorite flesh joint.

"After a show, we usually go out to a strip club and hang out. Our favorites are those that are named in the song, *GIRLS, GIRLS, GIRLS* the *Doll House*, *Tropicana*, *Body Shop*," reiterates Vince.

"We like someplace like the *Doll House* because it's just a lot of fun there; there are a lot of pretty girls and it's a great atmosphere. That's got to be one of the coolest clubs in the country. I like the way it's laid out and the girls are hot looking. It's a real fun place to be. You can go into certain clubs and they'll be a bunch of men in there and everything's real quiet. In the *Doll House* everyone's going 'Yaahoo!' Screaming and shouting and having a good time. That makes it fun."

There's also a socially conscious side to Motley Crue. When they're not out there vrooming around and digging the curves on anything that moves, they're involved in doing things for their fans. This is now habit, which stems from Vince's days of community service and the Rock and Russia episode. Among the group's good deeds are the band's active participation in the nationwide campaign to discourage drunk driving. As well, the guys play in a lot of celebrity charity events, everything from golf tournaments to stock car races and for an extra good deed they'll occasionally throw in a benefit concert. That socially conscious side of them wants to raise public awareness and find funding for charities — everything from leukemia research to locating missing kids. They're into this because the guys emphathize. "I don't know what I'd do if somebody stole my kid," admits Vince.

The Crue also has donated lots of clothing to community youth groups, and even autographed several pieces for a terminally ill girl in Ohio for the Dreams Come True organization. Aren't they nice guys?

Now that they're rich, rich, rich, Motley Crue are into sharing the wealth. Indirectly we're all beneficiaries of their luxurious lives, in that we can live vicariously through them.

"My life is a giant party all the time, because that's what I do for a living, entertain people," concludes Nikki. "The guy down the block that ended up becoming a computer technician, he's bumming out because his old lady is getting chunky around the sides and he can't do it! So he comes down and watches us do it. Our reality is like people's fantasies, but they don't have to live fast and take it right to the edge — because they can watch us do it! That's what Motley Crue's about."

NIKKI SIXX & VINCE NEIL



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STAR TALK

COMPILED BY ANNE LEIGHTON

I know Warrant's had lots of stage injuries over the years. It seems like they're asking for trouble every time they do the tower when Joey piggybacks on Jani and Erik's on top of Jerry. Has Jani ever dropped Joey or has Jerry ever dropped Erik?

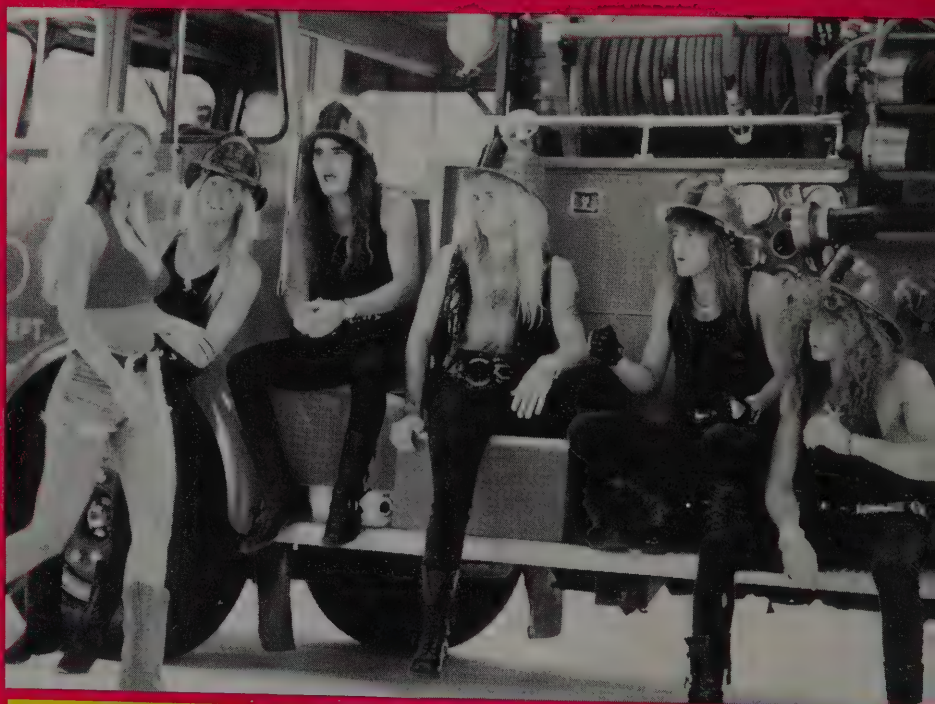
—The Fonz

Erik Turner answers: "That's funny that you ask that. No, it hasn't happened yet. Every time I get up there, I go, 'I wonder if tonight's the night I'm gonna get dropped! Hang on for dear life; it's a long way down!'"

How come Queensryche's Silent Lucidity sounds like Pink Floyd?

—Mike, Peoria, IL

Says Geoff Tate: "Pink WHO? Well Pink Floyd has been a band we grew up listening to for years. And Michael Kamen worked on the orchestration with us. He's done numerous films such as *The Dead Zone* and *The Bounty* and he's worked with Pink Floyd for years. He's worked with us since *The Warning* in 1984. So there's probably a little Pink Floyd in there."



Warrant's Erik Turner (second from right) worries about getting dropped onstage.

I read that Jon Bon Jovi wanted to be a record company president and would retire from performing someday. What kind of bands would he want to work with?

—Kevin, Merrick, NY

Says Jon: "I never want to retire or be an executive in a suit. Jambco (Jon's record company) is a label for bands that deserve that hard to get break."

For Phil Collen of Def Leppard, I was wondering if you had any plans to leave Def Leppard since your son was born. Also, how did you meet your wife?

—Susan

Phil answers: "No! But my son probably will be coming out on tour (WHEN Def Leppard finally tours!). I met my wife when we were on tour in Maine. We had so much in common, so we kept in touch and then we started seeing each other."

METAL ACTION

HIT PARADER'S TOP TEN LIST

1. Metallica: Metallica
2. Skid Row: Slave To The Grind
3. Motley Crue: Decade of Decadence
4. Van Halen: For Unlawful Carnal Knowledge
5. L.A. Guns: Hollywood Vampires
6. Tuff: What Comes Around Goes Around
7. Tesla: Psychotic Supper
8. Queensryche: Empire
9. Kix: Hot Wire
10. Trixter: Trixter

NATIONAL TOP TEN

1. Metallica: Metallica
2. Skid Row: Slave To The Grind
3. Motley Crue: Decade of Decadence
4. Van Halen: For Unlawful Carnal Knowledge
5. Tesla: Psychotic Supper
6. Queensryche: Empire
7. Black Crowes: Shake Your Money Maker
8. Extreme: Extreme II Pornograffiti
9. Firehouse: Firehouse
10. Richie Sambora: Stranger In Town

New Releases Planned For In October

Poison's **Swallow This Live**
 Ozzy Osbourne's **No More Tears**
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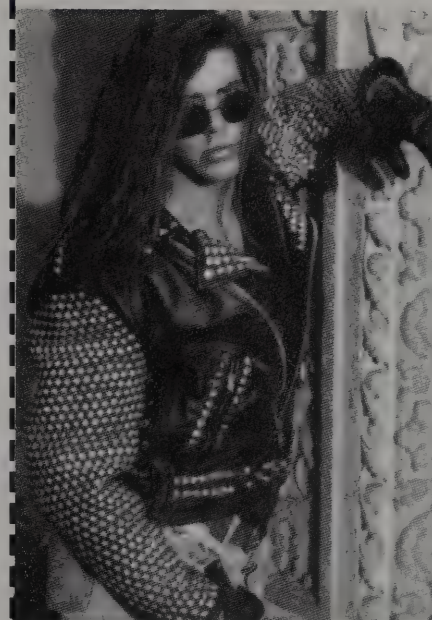
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SONG INDEX

- 74) THE STORY BEHIND THE SONG, "GIMME' NO LIP"
79) I HATE KISSING YOU
GOOD-BYE
81) HOLE HEARTED

- 84) LOVE TAKES A WALK
91) KNOCKIN' ON HEAVENS DOOR
91) POUNDCAKE

THE STORY BEHIND THE SONG DANGEROUS TOYS "GIMME' NO LIP"

"It's got kind of a punk attitude," Dangerous Toys lead singer Jason McMaster notes about Gimme' No Lip, the current hit from their Hellacious Acres album. "Punk rock came from rebelling against the authority figures that tell other people what to do — whether the punk test it's right or wrong. If you don't feel comfortable and don't want to hear someone tell you what to do, you'll tell them to 'shut up!' or 'Gimme' no lip!' " Bassist Mike Watson co-wrote most of the lyrics of Gimme' No Lip with McMaster. The satirical Aaron observed, "The title is kind of stolen from a Sex Pistols song called No Lip."

Gimme' No Lip was the first song the group wrote when they arrived home in Austin, Texas, after recording their self-titled debut



album in 1989. That's when guitarist Danny Aaron had first joined the band and the guys were looking for a way to make him feel like a real group member. Aaron quickly proved to be a master of song arrangement. "I think Danny had a lot to do with the feel and the arrangement for the song. To get them into the mode of how we write, we said, 'Let's hear what you got!' The song fell together easily."

Perhaps one of the song's most memorable hooks is the stylized McMaster sing, "G-G-Gimme' No Lip." He calls that soul-singing, that's based on early blues and jazz music. Scamman Greifers, James Joplin and Robert Plant used to do that yull in older rhythm and blues music. It's something that Dangerous Toys is definitely into."

GIMME' NO LIP

JASON McMASTER
MARK GEARY
SCOTT DALHOVER
MIKE WATSON
DANNY AARON

As recorded by DANGEROUS TOYS

I don't wanna hear about your miserable day,
If I gave you the chance you'd talk my life away.
You tell me that you love me and that's not a sin.
But fifty times a day is kinda wearin' me thin.
I know you like to talk just to hear your own voice.
Is there a point you're trying to make or just a little nulse?

All ya ever do is nag nag nag nag!
Can't you stop your bitchin' —

are you always such a drag?

G-G-Gimme' no lip, ya gotta shut up baby!
G-G-Gimme' no lip, ya gotta shut up baby!

Your jaws always jabber, you're a pain in the neck,
Even driving in your car, you're gonna have a wreck.
Talk about the things I don't wanna understand,
You hold the world's record, biggest mouth in the land.
Once I had a dream you couldn't utter a peep,
But then you woke me up, 'cause you were talkin' in your sleep.

All ya ever do is nag nag nag nag!
Can't you stop your bitchin' — are you always such a drag?

Baby, why ya talk so much, ya drivin' me crazy?
Baby, why ya yell so much, ya makin' me nuts?

Baby, why ya talk so much, ya drivin' me crazy?
Baby, why ya yell so much, ya makin' me nuts?

I said G-G-Gimme' no lip, ya gotta shut up baby!
G-G-Gimme' no lip, ya gotta shut up honey!
G-G-Gimme' no lip, ya gotta shut up baby!
G-G-Gimme' no lip, ya gotta shut up honey!

G-G-Gimme' no lip, G-G-Gimme' no lip!
G-G-Gimme' no lip, — G-G-Gimme' no — G-G-Gimme' no lip!
Chiney mo, chiney mo,
Chiney mo, chiney mo.

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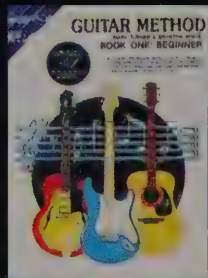
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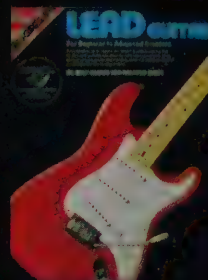
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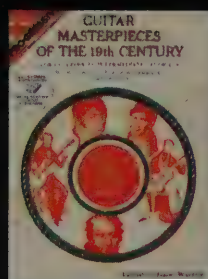
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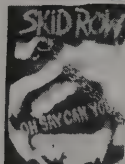
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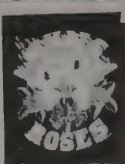
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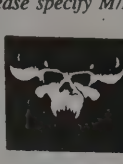
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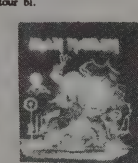
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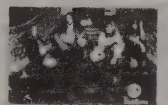


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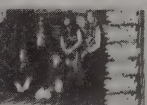


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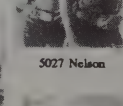
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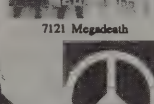
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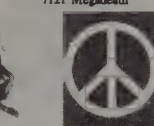
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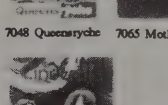
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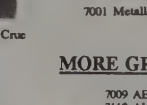
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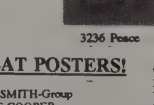
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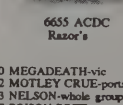
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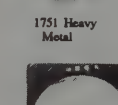
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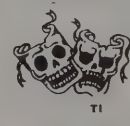
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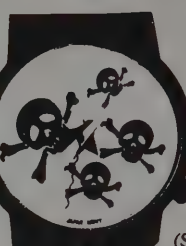
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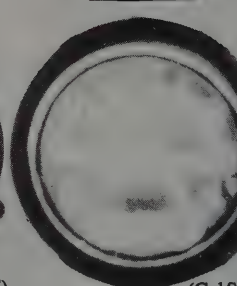
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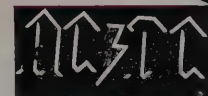
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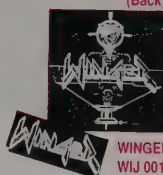
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As recorded by TUFF

Baby, times are changin' — I see
it in your eyes.
So why do we keep on
pretending? Why do we even
try?

My heart is like an open book.
won't you read between the
lines?
And show me, show me, show me
everything is alright.

I hate kissing you good-bye.
I heard it all before
and I know for sure that it won't
heal with time, baby.
I hate kissing you good-bye.

Maybe the things we shared were

never meant to be.
Our love is like a heart attack
slowly killing me.
If you can taste the pain I know
or the way I feel inside
then show me, show me, show
me everything's alright.

I hate kissing you good-bye.
I heard it all before
and I know for sure that it won't
heal with time.
No matter what I do or what I
say,
no matter how I try, baby.
I hate kissing you good-bye.
Kissing you good-bye,
woo-oo-yah.

Show me, show me, show me
everything's alright.

I hate kissing you good-bye.

I hate kissing you good-bye.
I hate kissing you good-bye.
I never ever, ever wanted to kiss
you good-bye
woo-oo-yah.
I hate kissing you good-bye.
I hate kissing you good-bye.
bye-bye-bye-bye-bye Niss
American Pie.
I hate kissing you good-bye.

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confuse the mind.
Happiness
one step behind.
This inner peace
I've yet to find.*

*Rivers flow
into the sea.
Yet even the sea
is not so full of me.
If I'm not blind
why can't I see
that a circle can't fit
where a square should be.*

*There's a hole in my heart
that can only be filled by you.
And this hole in my heart
can't be filled with the things I
do,
Hole hearted,
Hole hearted.*

*This heart of stone
is where I hide,
These feet of clay
kept warm inside.
Day by day,
less satisfied,
Not fade away
before I die.*

*Rivers flow
into the sea.
Yet even the sea
is so full of me.
If I'm not blind
why can't I see
that a circle can't fit
where a square should be.*

*There's a hole in my heart
that can only be filled by you.
And this hole in my heart
can't be filled with the things I
do,*

*There's a hole in my heart
that can only be filled by you.
Should have known from the
start
I'd fall short with the things I do.*

*Hole hearted,
Hole hearted,
Hole hearted,
Hole hearted.*

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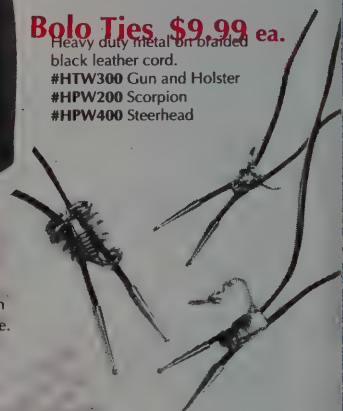
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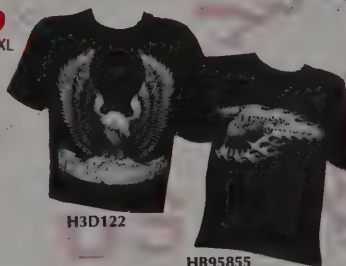
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When love takes a walk,
you're a long way from home
now.

You're slippin' out the back
about a quarter to three now.
I had to see you again.
You make it on so easy.
When love takes a walk,
you're never sure where it's
going.

When love takes a walk,
you gotta keep on goin'.

Little things in the night
that make me want to hold you.
You're such a passionate sight.
You know how to control me.
You rescued me in the night.
You took away my sorrow.
No broken hearts on the line.
Just hold me till tomorrow.
I can't see the rain.
I don't feel the pain.

When love takes a walk,
you never know where it's
going.

When love takes a walk,
you gotta keep goin'.

I tried to tell you
what you wanted to hear.
I didn't know what I needed.
I tried to tell you
what you wanted to hear.
I didn't know what I needed.
I didn't know what I needed.
I didn't know what I needed.

When love takes a walk
it can be so deceiving.
It seems cold to the heart
but you keep on breathin'.
I can't see the rain.
I don't feel no pain.

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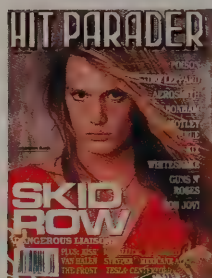
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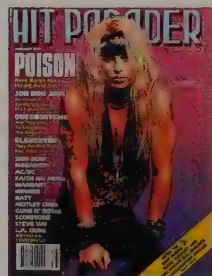
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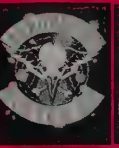
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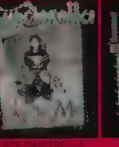
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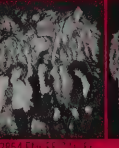
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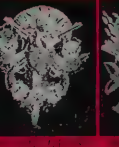
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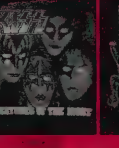
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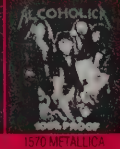
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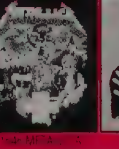
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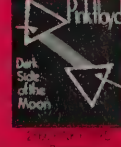
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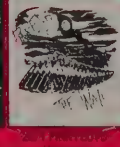
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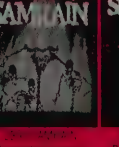
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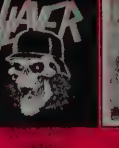
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| 16 L.A. GUNS | 116 OZZY OSBOURNE | |
| 17 LED ZEPPELIN | 117 POISON | |
| 18 LITA FORD | 118 RUSH | |
| 19 LYNN RYNN | 119 SAM FOX | |

EMBROIDERED PATCHES \$3.50

- | | | |
|--------------------|-------------------|----------------------------|
| 121 AC/DC | 241 IRON MAIDEN | 361 MEGADETH |
| 122 AEROSMITH | 242 JIM MORRISON | 362 METALLICA |
| 123 ANTHRAX | 243 JUDAS PRIEST | 363 PINK FLOYD |
| 124 BON JOVI | 244 KISS | 364 POISON |
| 125 CINDERELLA | 245 LED ZEPPELIN | 365 QUEEN |
| 126 DEF LEPPARD | 246 L.A. GUNS | 366 RUSH |
| 127 EXODUS | 247 LITA FORD | 367 SAM FOX |
| 128 FAITH NO MORE | 248 LYNN RYNN | 368 SKID ROW |
| 129 GUNS 'N' ROSES | 249 MADONNA | 369 SLAYER |
| 130 HEART | 250 METALLICA | 370 SLY & THE FAMILY STONE |
| 131 IRON MAIDEN | 251 MOTT | 371 STEVE NICKS |
| 132 KISS | 252 NICKI NICOLE | 372 TESTAMENT |
| 133 L.A. GUNS | 253 OZZY OSBOURNE | 373 VAN HALEN |
| 134 LED ZEPPELIN | 254 POISON | 374 WARRANT |
| 135 LITA FORD | 255 RUSH | |
| 136 LYNN RYNN | 256 SAM FOX | |
| 137 MEGADETH | 257 SKID ROW | |
| 138 METALLICA | 258 SLAYER | |

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|--------------------|-------------------|----------------------------|
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| 3 ALICE COOPER | 103 JIMMY HENDRIX | 203 PINK FLOYD |
| 4 ANTHRAX | 104 JUDAS PRIEST | 204 POISON |
| 5 CINDERELLA | 105 KISS | 205 QUEEN |
| 6 DANGIZ | 106 LED ZEPPELIN | 206 RUSH |
| 7 DEF LEPPARD | 107 L.A. GUNS | 207 SAM FOX |
| 8 DOORS | 108 LITA FORD | 208 SKID ROW |
| 9 FAITH NO MORE | 109 LYNN RYNN | 209 SLAYER |
| 10 FASTER PUSSYCAT | 110 MADONNA | 210 SLY & THE FAMILY STONE |
| 11 GUNS 'N' ROSES | 111 MEGADETH | 211 STEVE NICKS |
| 12 HEART | 112 METALLICA | 212 TESTAMENT |
| 13 IRON MAIDEN | 113 MOTT | 213 VAN HALEN |
| 14 JIMI HENDRIX | 114 MURDERDOLLS | 214 WARRANT |
| 15 KISS | 115 NICKI NICOLE | |
| 16 L.A. GUNS | 116 OZZY OSBOURNE | |
| 17 LED ZEPPELIN | 117 POISON | |
| 18 LITA FORD | 118 RUSH | |
| 19 LYNN RYNN | 119 SAM FOX | |

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| 3 ALICE COOPER | 103 JIMMY HENDRIX | 203 PINK FLOYD |
| 4 ANTHRAX | 104 JUDAS PRIEST | 204 POISON |
| 5 CINDERELLA | 105 KISS | 205 QUEEN |
| 6 DANGIZ | 106 LED ZEPPELIN | 206 RUSH |
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| 12 HEART | 112 METALLICA | 212 TESTAMENT |
| 13 IRON MAIDEN | 113 MOTT | 213 VAN HALEN |
| 14 JIMI HENDRIX | 114 MURDERDOLLS | 214 WARRANT |
| 15 KISS | 115 NICKI NICOLE | |
| 16 L.A. GUNS | 116 OZZY OSBOURNE | |
| 17 LED ZEPPELIN | 117 POISON | |
| 18 LITA FORD | 118 RUSH | |
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| 3 ALICE COOPER | 103 JIMMY HENDRIX | 203 PINK FLOYD |
| 4 ANTHRAX | 104 JUDAS PRIEST | 204 POISON |
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| 12 HEART | 112 METALLICA | 212 TESTAMENT |
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| 16 L.A. GUNS | 116 OZZY OSBOURNE | |
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| 3 ALICE COOPER | 103 JIMMY HENDRIX | 203 PINK FLOYD |
| 4 ANTHRAX | 104 JUDAS PRIEST | 204 POISON |
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| 149 ALICE COOPER | 289 JUDAS PRIEST | 429 POISON |
| 150 ANTHRAX | 290 KISS | 430 QUEEN |
| 151 CINDERELLA | 291 LED ZEPPELIN | 431 RUSH |
| 152 DANGIZ | 292 L.A. GUNS | 432 SAM FOX |
| 153 DEF LEPPARD | 293 LITA FORD | 433 SKID ROW |
| 154 DOORS | 294 LYNN RYNN | 434 SLAYER |
| 155 EXODUS | 295 MADONNA | 435 SLY & THE FAMILY STONE |
| 156 FAITH NO MORE | 296 METALLICA | 436 STEVE NICKS |
| 157 FASTER PUSSYCAT | 297 MOTT | 437 TESTAMENT |
| 158 GUNS 'N' ROSES | 298 NICKI NICOLE | 438 VAN HALEN |
| 159 HEART | 299 OZZY OSBOURNE | |
| 160 IRON MAIDEN | 300 POISON | |
| 161 JIMI HENDRIX | 301 RUSH | |
| 162 KISS | 302 SAM FOX | |
| 163 L.A. GUNS | 303 SKID ROW | |
| 164 LED ZEPPELIN | 304 SLAYER | |
| 165 LITA FORD | 305 SLY & THE FAMILY STONE | |
| 166 LYNN RYNN | 306 STEVE NICKS | |
| 167 MEGADETH | 307 TESTAMENT | |
| 168 METALLICA | 308 VAN HALEN | |
| 169 MOTT | 309 WARRANT | |
| 170 NICKI NICOLE | 310 WHITESNAKE | |

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|----------------------------|----------------------------|-----------------|
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| 102 ALICE COOPER | 202 RUSH | 302 SAM FOX |
| 103 ANTHRAX | 203 SKID ROW | 303 SLAYER |
| 104 BON JOVI | 204 SLY & THE FAMILY STONE | 304 STEVE NICKS |
| 105 CINDERELLA | 205 TESTAMENT | 305 VAN HALEN |
| 106 DANGIZ | 206 WARRANT | |
| 107 DEF LEPPARD | 207 WHITESNAKE | |
| 108 DOORS | 208 AC/DC | |
| 109 EXODUS | 209 AEROSMITH | |
| 110 FAITH NO MORE | 210 ALICE COOPER | |
| 111 FASTER PUSSYCAT | 211 ANTHRAX | |
| 112 GUNS 'N' ROSES | 212 BON JOVI | |
| 113 HEART | 213 CINDERELLA | |
| 114 IRON MAIDEN | 214 DANGIZ | |
| 115 JIMI HENDRIX | 215 DEF LEPPARD | |
| 116 KISS | 216 DOORS | |
| 117 L.A. GUNS | 217 EXODUS | |
| 118 LED ZEPPELIN | 218 FAITH NO MORE | |
| 119 LITA FORD | 219 FASTER PUSSYCAT | |
| 120 LYNN RYNN | 220 GUNS 'N' ROSES | |
| 121 MEGADETH | 221 HEART | |
| 122 METALLICA | 222 IRON MAIDEN | |
| 123 MOTT | 223 JIMI HENDRIX | |
| 124 NICKI NICOLE | 224 KISS | |
| 125 OZZY OSBOURNE | 225 L.A. GUNS | |
| 126 POISON | 226 LED ZEPPELIN | |
| 127 RUSH | 227 LITA FORD | |
| 128 SAM FOX | 228 LYNN RYNN | |
| 129 SKID ROW | 229 MEGADETH | |
| 130 SLAYER | 230 METALLICA | |
| 131 STEVE NICKS | 231 MOTT | |
| 132 TESTAMENT | 232 NICKI NICOLE | |
| 133 VAN HALEN | 233 OZZY OSBOURNE | |
| 134 WARRANT | 234 POISON | |
| 135 WHITESNAKE | 235 RUSH | |
| 136 AC/DC | 236 AEROSMITH | |
| 137 AEROSMITH | 237 ALICE COOPER | |
| 138 ALICE COOPER | 238 ANTHRAX | |
| 139 ANTHRAX | 239 BON JOVI | |
| 140 BON JOVI | 240 CINDERELLA | |
| 141 CINDERELLA | 241 DANGIZ | |
| 142 DANGIZ | 242 DEF LEPPARD | |
| 143 DEF LEPPARD | 243 DOORS | |
| 144 DOORS | 244 EXODUS | |
| 145 EXODUS | 245 FAITH NO MORE | |
| 146 FAITH NO MORE | 246 FASTER PUSSYCAT | |
| 147 FASTER PUSSYCAT | 247 GUNS 'N' ROSES | |
| 148 GUNS 'N' ROSES | 248 HEART | |
| 149 HEART | 249 IRON MAIDEN | |
| 150 IRON MAIDEN | 250 JIMI HENDRIX | |
| 151 JIMI HENDRIX | 251 KISS | |
| 152 KISS | 252 L.A. GUNS | |
| 153 L.A. GUNS | 253 LED ZEPPELIN | |
| 154 LED ZEPPELIN | 254 LITA FORD | |
| 155 LITA FORD | 255 LYNN RYNN | |
| 156 LYNN RYNN | 256 MEGADETH | |
| 157 MEGADETH | 257 METALLICA | |
| 158 METALLICA | 258 MOTT | |
| 159 MOTT | 259 NICKI NICOLE | |
| 160 NICKI NICOLE | 260 OZZY OSBOURNE | |
| 161 OZZY OSBOURNE | 261 POISON | |
| 162 POISON | 262 RUSH | |
| 163 RUSH | 263 SAM FOX | |
| 164 SAM FOX | 264 SKID ROW | |
| 165 SKID ROW | 265 SLAYER | |
| 166 SLAYER | 266 SLY & THE FAMILY STONE | |
| 167 SLY & THE FAMILY STONE | 267 STEVE NICKS | |
| 168 STEVE NICKS | 268 TESTAMENT | |
| 169 TESTAMENT | 269 VAN HALEN | |
| 170 VAN HALEN | 270 WARRANT | |
| 171 WARRANT | 271 WHITESNAKE | |
| 172 WHITESNAKE | 272 AC/DC | |
| 173 AC/DC | 273 AEROSMITH | |
| 174 AEROSMITH | 274 ALICE COOPER | |
| 175 ALICE COOPER | 275 ANTHRAX | |
| 176 ANTHRAX | 276 BON JOVI | |
| 177 BON JOVI | 277 CINDERELLA | |
| 178 CINDERELLA | 278 DANGIZ | |
| 179 DANGIZ | 279 DEF LEPPARD | |
| 180 DEF LEPPARD | 280 DOORS | |
| 181 DOORS | 281 EXODUS | |
| 182 EXODUS | 282 FAITH NO MORE | |
| 183 FAITH NO MORE | 283 FASTER PUSSYCAT | |
| 184 FASTER PUSSYCAT | 284 GUNS 'N' ROSES | |
| 185 GUNS 'N' ROSES | 285 HEART | |
| 186 HEART | 286 IRON MAIDEN | |
| 187 IRON MAIDEN | 287 JIMI HENDRIX | |
| 188 JIMI HENDRIX | 288 KISS | |
| 189 KISS | 289 L.A. GUNS | |
| 190 L.A. GUNS | 290 LED ZEPPELIN | |
| 191 LED ZEPPELIN | 291 LITA FORD | |
| 192 LITA FORD | 292 LYNN RYNN | |
| 193 LYNN RYNN | 293 MEGADETH | |
| 194 MEGADETH | 294 METALLICA | |
| 195 METALLICA | 295 MOTT | |
| 196 MOTT | 296 NICKI NICOLE | |
| 197 NICKI NICOLE | 297 OZZY OSBOURNE | |
| 198 OZZY OSBOURNE | 298 POISON | |
| 199 POISON | 299 RUSH | |
| 200 RUSH | 300 SAM FOX | |
| 201 SAM FOX | 301 SKID ROW | |
| 202 SKID ROW | 302 SLAYER | |
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| 205 STEVE NICKS | 305 TESTAMENT | |
| 206 TESTAMENT | 306 VAN HALEN | |
| 207 VAN HALEN | 307 WARRANT | |
| 208 WARRANT | 308 WHITESNAKE | |
| 209 WHITESNAKE | 309 AC/DC | |
| 309 AC/DC | 310 AEROSMITH | |
| 310 AEROSMITH | 311 ALICE COOPER | |
| 311 ALICE COOPER | 312 ANTHRAX | |
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| 313 BON JOVI | 314 CINDERELLA | |
| 314 CINDERELLA | 315 DANGIZ | |
| 315 DANGIZ | 316 DEF LEPPARD | |
| 316 DEF LEPPARD | 317 DOORS | |
| 317 DOORS | 318 EXODUS | |
| 318 EXODUS | 319 FAITH NO MORE | |
| 319 FAITH NO MORE | 320 FASTER PUSSYCAT | |
| 320 FASTER PUSSYCAT | 321 GUNS 'N' ROSES | |
| 321 GUNS 'N' ROSES | 322 HEART | |
| 322 HEART | 323 IRON MAIDEN | |
| 323 IRON MAIDEN | 324 JIMI HENDRIX | |
| 324 JIMI HENDRIX | 325 KISS | |
| 325 KISS | 326 L.A. GUNS | |
| 326 L.A. GUNS | 327 LED ZEPPELIN | |
| 327 LED ZEPPELIN | 328 LITA FORD | |
| 328 LITA FORD | 329 LYNN RYNN | |
| 329 LYNN RYNN | 330 MEGADETH | |
| 330 MEGADETH | 331 METALLICA | |
| 331 METALLICA | 332 MOTT | |
| 332 MOTT | 333 NICKI NICOLE | |
| 333 NICKI NICOLE | 334 OZZY OSBOURNE | |
| 334 OZZY OSBOURNE | 335 POISON | |
| 335 POISON | 336 RUSH | |
| 336 RUSH | 337 SAM FOX | |
| 337 SAM FOX | 338 SKID ROW | |
| 338 SKID ROW | 339 SLAYER | |
| 339 SLAYER | 340 SLY & THE FAMILY STONE | |
| 340 SLY & THE FAMILY STONE | 341 STEVE NICKS | |
| 341 STEVE NICKS | 342 TESTAMENT | |
| 342 TESTAMENT | 343 VAN HALEN | |
| 343 VAN HALEN | 344 WARRANT | |
| 344 WARRANT | 345 WHITESNAKE | |
| 345 WHITESNAKE | 346 AC/DC | |
| 346 AC/DC | 347 AEROSMITH | |
| 347 AEROSMITH | 348 ALICE COOPER | |
| 348 ALICE COOPER | 349 ANTHRAX | |
| 349 ANTHRAX | 350 BON JOVI | |
| 350 BON JOVI | 351 CINDERELLA | |
| 351 CINDERELLA | 352 DANGIZ | |
| 352 DANGIZ | 353 DEF LEPPARD | |
| 353 DEF LEPPARD | 354 DOORS | |
| 354 DOORS | 355 EXODUS | |
| 355 EXODUS | 356 FAITH NO MORE | |
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| 357 FASTER PUSSYCAT | 358 GUNS 'N' ROSES | |
| 358 GUNS 'N' ROSES | 359 HEART | |
| 359 HEART | 360 IRON MAIDEN | |
| 360 IRON MAIDEN | 361 JIMI HENDRIX | |
| 361 JIMI HENDRIX | 362 KISS | |
| 362 KISS | 363 L.A. GUNS | |
| 363 L.A. GUNS | 364 LED ZEPPELIN | |
| 364 LED ZEPPELIN | 365 LITA FORD | |
| 365 LITA FORD | 366 LYNN RYNN | |
| 366 LYNN RYNN | 367 MEGADETH | |
| 367 MEGADETH | 368 METALLICA | |
| 368 METALLICA | 369 MOTT | |
| 369 MOTT | 370 NICKI NICOLE | |
| 370 NICKI NICOLE | 371 OZZY OSBOURNE | |
| 371 OZZY OSBOURNE | 372 POISON | |
| 372 POISON | 373 RUSH | |
| 373 RUSH | 374 SAM FOX | |
| 374 SAM FOX | 375 SKID ROW | |
| 375 SKID ROW | 376 SLAYER | |
| 376 SLAYER | 377 SLY & THE FAMILY STONE | |
| 377 SLY & THE FAMILY STONE | 378 STEVE NICKS | |
| 378 STEVE NICKS | 379 TESTAMENT | |
| 379 TESTAMENT | 380 VAN HALEN | |
| 380 VAN HALEN | 381 WARRANT | |
| 381 WARRANT | 382 WHITESNAKE | |
| 382 WHITESNAKE | 383 AC/DC | |
| 383 AC/DC | 384 AEROSMITH | |
| 384 AEROSMITH | 385 ALICE COOPER | |
| 385 ALICE COOPER | 386 ANTHRAX | |
| 386 ANTHRAX | 387 BON JOVI | |
| 387 BON JOVI | 388 CINDERELLA | |
| 388 CINDERELLA | 389 DANGIZ | |
| 389 DANGIZ | 390 DEF LEPPARD | |
| 390 DEF LEPPARD | 391 DOORS | |
| 391 DOORS | 392 EXODUS | |
| 392 EXODUS | 393 FAITH NO MORE | |
| 393 FAITH NO MORE | 394 FASTER PUSSYCAT | |
| 394 FASTER PUSSYCAT | 395 GUNS 'N' ROSES | |

KNOCKIN' ON HEAVEN'S DOOR

BOB DYLAN

As recorded by GUNS N' ROSES

Mama, take this badge off of me,
I can't use it anymore.
It's gettin' dark, too dark for me
to see.
I feel like I'm knockin' on
heaven's door.

Knock, knock, knockin' on
heaven's door.
Knock, knock, knockin' on
heaven's door.
Knock, knock, knockin' on
heaven's door.

POUNDCAKE

EDDIE VAN HALEN
ALEX VAN HALEN
MICHAEL ANTHONY
SAMMY HAGAR

As recorded by VAN HALEN

Ah, yeah!
Yeah! She's gotta have soul or it
won't feel right.
Well, just play clean an' simple,
wrapped up nice'n'tight.
An' home grown an' down home,
that makes a woman, uh!
Cookin' up an old time, long lost
recipe for me!
Wool! It's gettin' hard to find,
guess it ain't hip enough
now.
You take an average guy, he
can't identify.
Uhl! An' there's a short supply of
the fine, fine stuff.

Let me get on! Let me get on!
Let me get on some of that.
Shake it up! Bake it up nice!
Yeah!
Let me get on! Let me get on!
Let me get on all a that, uh!
I sure love my baby's poundcake.
Home grown an' down home,
Yeah, that's a woman, uh.
Still cookin' with an old time
long lost recipe.
Lemme get on some of that!

Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!
Yeah! I want some a that.
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!

heaven's door.
Knock, knock, knockin' on
heaven's door.

Mama, put my guns in the
ground.
I can't shoot them anymore.
That long black cloud is comin'
down.
I feel like I'm knockin' on
heaven's door.

Knock, knock, knockin' on
heaven's door.
Knock, knock, knockin' on
heaven's door.
Knock, knock, knockin' on
heaven's door.
Knock, knock, knockin' on
heaven's door.

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Gimme some of that
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh, owl

I've been out there, tried a bit of
everything ahl
It's all sex without love!
I found the real thing is
Poundcake.

Home grown an' down home,
yeah, that's a woman.
Still cookin' with that old time,
long lost recipe, yeah!
Wool! She's down home an' down
home,
Owl! That's my woman!
Gimme some a that.

Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!
Lemme on there!
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh!

Home grown an' down home, wool!
Come on, babel.
Gimme some a that, gimme some
a that
Home grown, way down home!
Yeah!
Uh, uh, a, huh, huh, uh, uh, a,
huh, huh, Yeah!
Gimme some a that! Wool!

C'mon babel
Oh, no, oh, no, no, oh, wool!
Oh, huh, huh!

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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Anyone who knows anything about the kind of hard rock that **Hit Parader** readers love, has to know that Edward Van Halen has few peers in the realm of hard rock guitar. EVH is so well-established as one of the most accomplished, influential, and distinctive practitioners in the field, it's really not even worth discussing anymore... except that, for the purposes of this column, it's especially timely and exciting to note that the first model in a new line of Edward Van Halen-designed guitars is now being unleashed, by Ernie Ball's Music Man company. Music Man, the company the late great Leo Fender started after leaving his namesake firm in the late 60's, has been making fine guitars and basses for years anyway; now, of course, there's the Edward Van Halen model to make things even more interesting.

The guitar is the product of a relationship that developed over the past few years, when Van Halen — who reportedly was already well aware of Music Man's reputation for quality, and its dedication to mixing the classic with the innovative — learned that the company's guitars were made at a California factory only a couple of hours from his Los Angeles home. Says Edward, "I was blown away... it means I don't have to hop a boat to Taiwan to see the factory." Edward began collaborating with Music Man's research and development department on every aspect of the guitar series, and Edward — who's been using Ernie Ball 5150 strings exclusively since 1986 — used a prototype of his Music Man guitar to record the new Van Halen album, **For Unlawful Carnal Knowledge**. Several more models in the Music Man Van Halen line will be unveiled in the coming months.

For now, the flagship model is a real beauty, and as you can see from the accompanying photo, it has immediately obvious similarities to, and differences from, the trademark personally-customized axes Edward always used to play: rather than the old single-slanted-bridge-humbucker pickup style of yore, the new one has two pickups — both DiMarzio Humbuckers, custom-wound to Edward's specs, activated with a simple three-way mini-toggle. But, in keeping with the classic EVH style, there's only a single control knob, a 500K volume pot with a "tone" knob. The other particulars are as follows: the sleek body is about 12 and a half inches wide, one and three-quarters inches thick, and 36 and a half inches long, weighs about eight pounds, and is made of basswood — which has become The wood of choice for top-quality guitars, due to its density-to-weight ratio (great sustain, but won't break your neck to wear it) and natural tone-



The legendary Edward Van Halen with his new personal model guitar

enhancing resonance. The bookmatched, figure-maple tops are particularly gorgeous on the EVH Music Mans and are matched on each instrument by catalyzed-lacquer headstocks, in whatever hand-stained translucent color you choose (red, sunburst, gold, black, blue, purple, green, pink and natural). The bodies are finished with catalyzed high-gloss lacquer, and finished with cream binding.

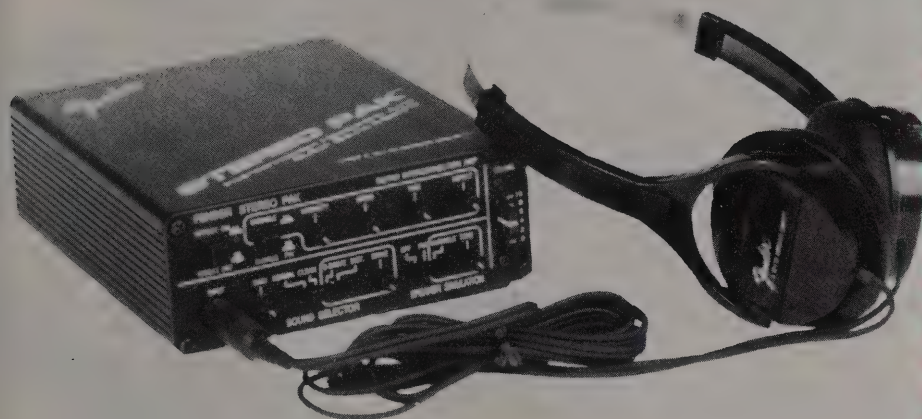
As for the neck, which of course is fast-playing: it's a 22-fret, 25 and a half inch model, one and five-eighths inches wide at the nut, made of select, oiled maple (fingerboard as well). The neck shape has been digitally carved to Edwards'

personal specifications. The headstock is fitted with Schaller M6LA tuners with pearl buttons; the neck is attached to the body with 5 bolts at a sculptured joint, and there's an adjustable truss rod in the neck that needs no tools, and no component removal, to adjust. Finally, of course, there's a Floyd Rose-licensed locking tremolo bridge — which lowers pitch only.

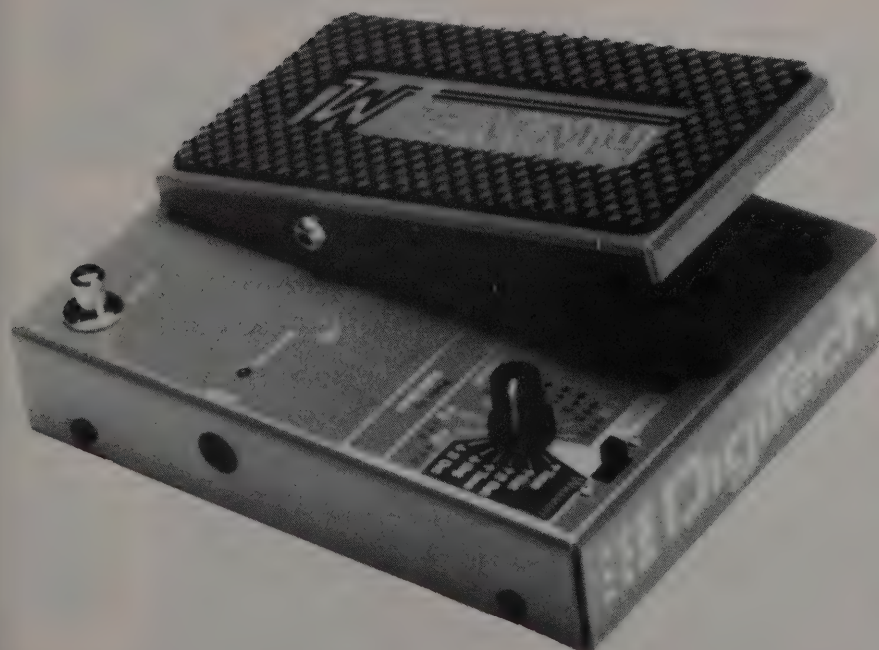
The new Edward Van Halen Guitar lists for \$1599 — a lot of money. But then, it's a lot of guitar — designed by a lot of guitarist. To find out more write Ernie Ball-Music Man, P.O. Box 4117, San Luis Obispo, CA 93403.



Crate's new Stage Series bass amp cabinets are all rated at a minimum of 200 watts, with Black Ozite covering, stack type handles and a portability. The BE410 is a punchy 4" by 10" cabinet with infinite baffle design, listing for \$450; the BE15 has a newly designed cast-frame bass driver that's extremely compact and rugged, and lists for \$350; the BE15EV uses an EVM 15" speaker, and lists for \$450.



Fender's new Stereo Pak is a portable headphone guitar amp with some amazing features — like "interconnections," which allows musicians to listen to each other in their headphones, while taping the whole band at the same time... all in stereo. The result — especially if your drummer happens to be using an electronic kit — is completely silent, speakerless practice or recording sessions, with an unlimited number of instruments. The effect is achieved via two jacks: Stereo Interconnection, which links units together; and Stereo Aux In/Out, which lets you input extra instrument or output the signal to an external device. Don't think Fender's ignored Tone control to achieve all this: there's stereo chorus, flanger and echo, all with adjustable speed and intensity, and adjustable delay repeats and time; four preset sounds — Normal, Clean, Overdrive, and Distortion — in addition to a Drive control to "dial in" the amount of distortion even more accurately; a unique "Speaker Simulation" circuit with adjustable tone controls; a Gain control, and an effects loop with send and return. Suggested retail, a very reasonable \$199.99; for more info write Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA, 92621.



Digi Tech's new Whammy pedal is a unique new device that combines three effects in one pedal, digital whammy action, which more than replaces conventional whammy bars by giving guitarists the ability to do up to two-octave note or chord dives and pull-ups; rich digital pitch detune chorus, with intensity variable with movement of the pedal; and digital harmony shifting. The latter function works by first playing a note, then moving to pedal to shift an interval of the played note that the pedal generates; there are nine different harmony shift combinations to choose from. This is one intelligent pedal, folks. For more info, write DigiTech, 5639 South Riley Lane, Salt Lake City, Utah, 84107.

VIDEO VIEW

BY ANNE LEIGHTON

AC/DC tops this month's home videos with **AC/DC Clipped**, a collection of clips from their multi-platinum album, **The Razor's Edge**. There's *Thunderstruck*, *Money Talks* and *Are You Ready*. In addition there are two previously unreleased videos, *Heatseeker* and *That's The Way I Wanna Rock 'N' Roll*. (30 min./\$16.90/A*VISION ENTERTAINMENT). Poison's *Sight For Sore Eyes* has the unedited version of *Ride The Wind*, plus the MTV videos *Unskinny Bop*, *Something To Believe In*, and *Life Goes On*, plus their latest clip, *Flesh & Blood (Sacrifice)*. In addition there's backstage footage and conversation with all the band members. Cinderella's **Heartbreak Station Video Collection** includes a live version of *The More Things Change* and the making of *Heartbreak Station*. (22 min./\$14.95/PolyGram Video)

Contraband's **All The Way From Memphis** and interviews with every member of the group are included in this 15 minute home video. (\$9.95/Impact Video). **Motorhead Live... Everything Louder Than Everything Else** has interviews mixed with live and behind-the-scenes footage. (75 min./\$19.98/ Sony Home Video). There are two newly released Gary Moore home videos for \$19.98 from Charisma. **Wild Frontier Tour: Live In Stockholm** from 1985 (70 min.) and **Emerald Isles: Live In Ireland** from 1987 (80 min.)

Jimi Hendrix, **Live At Berkley** is the latest home video of probably the most influential rock guitarist to date. **Isle Of Wight**, **Live At Monterey** are other videos available that show Hendrix in action onstage. The man behind the Hendrix videos is Alan Douglas, a music/video/film producer. He runs **Are You Experienced? Ltd.**, the Hendrix estate production offices, which he formed with attorney Leon Branton, Jr. Douglas, who was a close friend of the musician, co-produced Hendrix' last album, **Band of Gypsies** and all recordings after his passing. Douglas says the **Are You Experienced?** staff compile Hendrix' concert videos by gathering footage from independent filmmakers. "For example I'll get a three camera shoot and take the best shot and go for the show that way. It's not a question of who knows him better and who is more justified to do a film on him — I have the footage. I supervise it and do it. And I love criticism. If someone on the staff tells me they don't like something, I change it — no problem. So it's never by myself." Douglas says the next Hendrix project he's working on is **Lifelines: The Video Album**. That'll be a biography, due January 1992 to ac-



company the 1990 Reprise box set. Also look for Douglas' up and coming TV series, **Mojo Working: The Making Of Modern Music**, featuring visual bios on Hendrix, John Lennon, B.B. King and other rock and roll icons.

Three great progressive bands of the 1970s have their roots captured in footage—**The Moody Blues** (90 min./\$19.95/PolyGram Video), **The Definitive History Of Genesis** from the band's formation at the Charterhouse School with Peter Gabriel (90 min./\$19.95/PolyGram Video) and **Yes Greatest Video Hits** which includes two decades of home videos (30 min./\$19.98/Atco/A*VISION ENTERTAINMENT). Yes' **Chris Squire** has a progressive bass instructional video for **Star Licks** (60 min./\$49.95/Hal Leonard).

Lots of Adventure Movies are Available. . . . In honor of **Star Trek's** 25th Anniversary, Paramount Pictures is releasing all 79 episodes from the 1960's for \$12.95 and the movies are on sale for \$14.95 each. Or you can get all of them in a collector's set for \$74.75. **Star Trek: The Next Generation** has four episodes available for \$14.95 each. Some crime flicks include Harrison Ford's **Presumed Innocent** (\$92.95/Warner Bros.), **Gun Crazy** about a gangster couple in the 1940s (\$19.98/CBS Fox), a Mike Hammer flick, **Kiss Me Deadly** (\$19.98/MGM-UA) and Bruce Lee and Carroll O'Connor in **Marlow**. (\$19.95/MGM-UA). Fox Video has a youth fighting crime on his own territory, **Home Alone** (\$24.98). **Nelson Entertainment** has two futuristic flicks—**The Eve Of Destruction** (open list price) and **The Time Guardian** (\$19.98), plus Linda Blair in **Zapped Again** (\$19.98) and Dennis Hopper and Eric Roberts in **Blood Red** (\$19.98). Tarzan heads the list of adventure classics from MGM-UA with **Tarzan: The Apeman**, **Across The Pacific**,

Action In The North Atlantic, **Tarzan Escapes** and **Tarzan and His Mate**. There's Burt Lancaster in **Birdman Of Alcatraz**, **The Charge Of The Light Brigade** about the Crimean War, **Captain Blood** with Erol Flynn, **Little Caesar** with Edward G. Robinson, and Danny DeVito and Joe Piscopo in **Wise Guys**. MGM also has Sean Connery and Michelle Pfeiffer's **The Russia House** for \$94.99. There's two \$19.98 ones—Leonard Nimoy in **I, Robot** and Robert Duvall as a CIA hired assassin in **The Chameleon**. Look for adventure off the coast of Spain in **Shipwrecked** (\$92.95/Buena Vista) or in Alaska during the **Klondike Gold Rush** (\$92.95/Walt Disney Pictures) or in a fighting ring with Jean Claude Van Damme's **Lionheart** (no sugg. retail/MCA-Universal). Also check out **Run** with Kelly Preston and Patrick Dempsey (\$92.95/Hollywood Pictures). There's animation in **Robin Hood** (\$24.99/Walt Disney) and in **Amazing Stories—Book 2**, which includes work from Simpson's animator Brad Bird and **Edward Scissorhand's** director Tim Burton (\$79.95/MCA UNIVERSAL).

Beefcake and cheesecake for everybody, including you. Judge a bikini contest with **Girls Games of Summer** (\$19.98/A*VISION ENTERTAINMENT). Shelly Michelle who was the body double for Julia Roberts in *Pretty Woman* stars in **Bikini Summer** (PM Home Video/\$79.95) and look for Dean Martin and Jerry Lewis in **Artists and Models** (\$14.95/Paramount Pictures). All the IFBB-sanctioned **Mr. and Ms. Olympia** bodybuilding contests are available (\$39.95 for 1990, historical collection from 1989 and back for \$29.95, the 1991 contests will be ready winter-time/Magna Media and Weider Communications, 800-423-5713).

Jackpot.

Sixes, Sevens & Nines



The New Album

Featuring "All The Time In The World"

Guitar-intense, booze-injected, rock 'n' roll realism. In a Four Star review of the self-titled debut album, *Rolling Stone* called it a "...confrontational, absolute sense of relevance that sets Junkyard apart..." Junkyard call it rock 'n' roll pure and simple.

On Geffen Compact Discs and Cassettes.

Produced by ~~Est~~ Stashum
Management: Steve Burnett/Stewart Young for
Hard To Handle Management
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**Four college dropouts with an attitude...
and a horn section.**



The debut album featuring the singles

"Apple Pie"
"Take My Soul"
"S.D.A.S.E."

Produced by George Drakoulis
Mixed by Thompson & Barbiero
Executive Producer: Ross Elliot
Management: Q Prime/Cliff Burnstein, Peter Mensch



On Elektra Compact Discs and DIALOG™ Cassettes [Direct from digital on premium cobalt tape]

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AUGUST

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30	31					

- 1: Joe Elliott (Def Leppard), born 1959
Joe Lynn Turner (Deep Purple), born 1954
- 2: Deep Purple's **Machine Head** released 1974
- 3: James Hetfield (Metallica), born 1963
Def Leppard's **Hysteria** released, 1987
- 6: Vinnie Vincent, born 1957
Guns N' Roses **Appetite For Destruction** goes #1, 1988
- 7: Bruce Dickinson (Iron Maiden), born 1958
- 8: Rikki Rockett (Poison), born 1965
- 9: Greg Chaisson (Badlands), born 1962
Kyle Kyle (Bang Tango), born 1965
- 10: Cream's **Wheels On Fire** reaches #1, 1968
- 11: Ozzy Osbourne/Randy Rhoads' **Tribute** goes gold, 1987
Slaughter's **Stick It To Ya** certified platinum, 1990
- 15: Tommy Aldridge (Whitesnake), born 1950
Led Zeppelin debuts Surrey University (U.K.), 1968
- 16: Guns N' Roses' **Appetite For Destruction** goes triple platinum, 1988
- 17: Steve Gorman (The Black Crowes), 1965

- Metallica's **Garage Days Re-Visited** released, 1987
- 18: Blas Elias (Slaughter), born 1967
Bon Jovi's **Slippery When Wet** released, 1986
- 20: Robert Plant (Led Zeppelin), born 1948
Phil Lynott (Thin Lizzy), born 1951
- 21: Glenn Hughes (ex-Deep Purple, ex-Black Sabbath), born 1952
Bon Jovi's **Slippery When Wet** goes octuple platinum, 1987
- 22: Vernon Reid (Living Colour),
- 23: Keith Moon (The Who), born 1947
- 25: Gene Simmons (Kiss), born 1949
Rob Halford (Judas Priest), born 1951
Metallica's **...And Justice For All** released, 1988
- 26: Jimi Hendrix's last concert (Isle of Wight), 1970
- 27: Alex Lifeson (Rush), born 1953
Aerosmith's **Rock In A Hard Place** released, 1982
- 29: Tony MacAlpine, born 1961
Greg Steele (Faster Pussycat), born 1963
- 30: Guns N' Roses **Lies** goes triple platinum, 1989
- 31: Rudolf Schenker (Scorpions), born 1952
David T. Chastain, born 1961

ALICE COOPER



SEPTEMBER

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- 1: Robb Reid (Babylon A.D.), born 1963
- 3: Doug Pinnick (King's X), born 1960
- 5: Freddie Mercury (Queen), born 1946
- 6: Roger Waters (ex-Pink Floyd), born 1944
Jimi Hendrix Experience's **Electric Ladyland** released, 1968
- 7: Kyle Stevens (Bang Tango), born 1968
Warrant's **Cherry Pie** released, 1990
- 9: David Lee Roth's **Eat 'Em And Smile** goes gold and platinum, 1986
Poison's **Look What The Cat Dragged In** goes double platinum, 1987
- 10: Joe Perry (Aerosmith), born 1950
Guns N' Roses **Sweet Child O' Mine** reaches #1, 1988
- 11: **Aerosmith** goes gold, 1975
- 12: Neil Peart (Rush), born 1952
Ozzy Osbourne's **Blizzard Of Ozz** released, 1980
Aerosmith's **Pump** released, 1989
- 13: Dave Mustaine (Megadeth), born 1967
- 15: Jerry Dixon (Warrant), born 1967
First Led Zeppelin concert (Surrey University, U.K.), 1969
Bonham's **The Disregard Of Timekeeping** released, 1989
- 16: Kenney Jones (The Law, ex-The Who), born 1948
- Dave "Snake" Sabo (Skid Row), born 1964
- 17: Ty Tabor (King's X), born 1961
Kiss' **Crazy Nights** released, 1987
- 18: Lita Ford, born 1959
- 19: Bon Jovi's **New Jersey** released, 1988
Megadeth's **Peace Sells...But Who's Buying** released, 1988
- 20: Nuno Bettencourt (Extreme), born 1966
Gunnar and Matthew Nelson (Nelson), born 1967
- 21: David Coverdale, born 1951
Philthy "Animal" Taylor (Motorhead), born 1955
- 22: Joan Jett, born 1958
- 23: Motley Crue's **Shout At The Devil** released, 1983
- 26: Todd Chase (Tuff), born 1966
Faith No More's **The Real Thing** goes platinum, 1990
- 27: Cliff Burton (Metallica), died 1986
Bruce Kulick's first concert with Kiss, 1984
- 28: George Lynch (Lynch Mob), born 1954
Nigel Mogg (The London Quireboys), born 1965
- 29: Alex Skolnick (Testament), born 1968
Taime Down (Faster Pussycat), born 1964
- 30: Reb Beach (Winger), born 1963

OCTOBER

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- 1: Cinderella's **Night Songs** goes gold, 1986
- 2: Iron Maiden's **The Number Of The Beast** goes platinum, 1986
- 3: Tommy Lee (Motley Crue), born 1962
Frank Hannon (Tesla), born 1966
- 4: Thin Lizzy debuts (Aberystwyth University, U.K.), 1977
- 5: Brian Johnson (AC/DC), born 1949
Troy Luccketta (Tesla), born 1959
- 7: March Storace (Krokus), born 1956
Tico Torres (Bon Jovi), born 1954
- 8: **Led Zeppelin III** goes gold, 1970
- 9: John Entwistle (The Who), born 1944
Def Leppard's video, **Historia** goes gold, 1988
- 10: David Lee Roth, born 1955
Eric Martin (Mr. Big), born 1960
- 11: Quiet Riot goes platinum, 1983
- 12: Jeff Keith (Tesla), born 1958
- 13: Sammy Hagar (Van Halen), born 1947
Joey Belladonna (Anthrax), born 1960
- 14: AC/DC's **Let There Be Rock** released, 1977
- 15: Dean Davison (Blackeyed Susan, ex-Britny Fox), born 1960
Bon Jovi's **New Jersey** goes #, 1988
- 16: First Deep Purple U.S. concert (Los Angeles Forum), 1968
- 17: Kiss' **Hot In The Shade** released, 1989
- 18: Led Zeppelin's **The Song Remains The Same** released, 1976
- 19: **Montrose** released, 1973
- 20: Fred Coury (Cinderella), born 1966
Ronnie Van Zant (Lynyrd Skynyrd), died 1977
- 22: Leslie West (Mountain), born 1945
Bobby Blotzner (Ratt), born 1958
- 23: Wurzel Busston (Motorhead), born 1949
- 24: Stryper's **To Hell With The Devil** released, 1986
- 25: Matthias Jabs (Scorpions), born 1956
- 26: Blue Oyster Cult's **Agent Of Fortune** goes gold, 1976
- 27: K.K. Downing (Judas Priest), born 1951
Uriah Heep's **Demons & Wizards** goes gold, 1972
- 29: Steven Sweet (Warrant), born 1965
- 30: Chris Slade (AC/DC), born 1946
AC/DC's **Back In Black** goes quintuple platinum, 1984
- 31: Corey Howe (Leatherwolf), born 1964
Ozzy Osbourne's **Diary Of A Madman** released, 1981



NOVEMBER

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- 1: Joe LeSte (Bang Tango), born 1962
Rick Allen (Def Leppard), born 1963
- 2: Bobby Dall (Poison), born 1965
Motley Crue's **Dr. Feelgood** goes gold, platinum and double platinum, 1989
- 3: Led Zeppelin's **The Song Remains The Same** goes gold, 1976
- 4: Black Sabbath's **Mob Rules** released, 1985
- 5: Brian Wheat (Tesla), born 1962
- 6: Paul Gilbert (Mr. Big), born 1966
Corey Glover (Living Colour), born 1967
- 7: Dokken's **Beast From The East** released, 1988
- 8: Led Zeppelin's **ZOSO** released, 1971
- 9: Rush's **Exit...Stage Left** goes double platinum, 1987
Def Leppard's **Hysteria** goes gold, 1987
- 10: **Led Zeppelin II** goes gold, 1969
Whitesnake's **Slide It In** goes platinum, 1987
- 11: Kiss' **Destroyer** goes platinum, 1976
- 13: Aldo Nova, born Nov. 13, 1956
- 14: Alec John Such (Bon Jovi), born 1952
- 15: Motley Crue's **Shout At The Devil** goes triple platinum, 1989
Led Zeppelin's **The Song Remains The Same** goes platinum, 1976
- 16: Metallica's **Ride The Lightning** released, 1984
- 17: Kiss' **Crazy Nights** goes gold, 1987
- 18: Kirk Hammett (Metallica), born 1962
- 19: Bon Jovi's **Bad Medicine** goes #1, 1988
Iron Maiden's **Maiden England** goes gold
- 20: Billy Childs (Britny Fox), born 1961
- 21: Aerosmith's **Toys In The Attic** goes quadruple platinum, 1986
Queensryche's **Video: Mindcrime** goes gold and platinum, 1989
- 23: Alice Cooper's **Goes to Hell** goes gold, 1976
- 24: Tesla's **Mechanical Resonance** released, 1986
- 25: Scorpion's **Love At First Sting** goes double platinum, 1984
- 26: Cream's Farewell concert (Royal Albert Hall, London), 1968
- 27: Jimi Hendrix, born 1942
Charlie Benante (Anthrax), born 1962
- 28: Megadeth's **Peace Sells...But Who's Buying** goes gold, 1988
- 29: Bon Jovi's **You Give Love A Bad Name** reaches #1, 1986
- 30: Guns N' Roses' **Lies** released, 1988



DECEMBER

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- 1: Eric Bloom (Blue Oyster Cult), born 1951
- 2: Rick Savage (Def Leppard), born 1960
Rudy Richmond (The London Quireboys), born 1959
- 3: Ozzy Osbourne, born 1948
Kiss **Alive!** goes gold, 1975
- 4: Led Zeppelin disbands, 1980
- 5: Jack Russell (Great White), born 1960
- 6: Rhandy Rhoads (Quiet Riot, Ozzy Osbourne), born 1956
AC/DC's **Highway To Hell** goes gold, 1979
- 7: Alica Cooper's **Muscle Of Love** goes gold, 1973
- 8: Phil Collen (Def Leppard), born 1957
- 9: Bon Jovi's **Slippery When Wet** goes triple platinum, 1986
- 11: Nikki Sixx (Mötley Crüe), born 1958
- 12: Paul Rodgers (The Law, Bad Company, Free), born 1949
Bruce Kulick (Kiss), born 1953
- 13: Ted Nugent, born 1948
Dana Strum (Slaughter), born 1961
- 14: C.J. Snare (Firehouse), born 1964
- 16: Michael Lean (Tuff), born 1967
- 17: Def Leppard's **High 'N' Dry** goes gold, 1982
- 18: Randy Castillo (Ozzy Osbourne), born 1960
- Uli Jon Roth, born 1954
- 19: Greg D'Angelo (ex-White Lion), born 1963
Chris Robinson (The Black Crowes), born 1969
- 20: Peter Dinklage (ex-Kiss), born 1947
- 21: Britny Fox goes gold, 1988
Aerosmith's **Rocks** goes triple platinum, 1988
Aerosmith's **Toys in The Attic** goes quadruple platinum, 1986
- 22: Rick Nielsen (Cheap Trick), born 1950
- 23: Dave Murray (Iron Maiden), born 1956
Slash (Guns N' Roses), born 1965
- 24: Lemmy Kilmister (Hawkwind, Motorhead), born 1945
Poison's **Every Rose Has Its Thorn** reaches #1, 1988
- 26: Lars Ulrich (Metallica), born 1963
- 27: Jerry Gaskill (King's X), born 1957
Led Zeppelin II reaches #1, 1969
Sebastian Bach gets hit with bottle (Springfield, MA), 1989
- 28: Black Sabbath's **Sabbath, Bloody Sabbath** released, 1973
- 29: Cozy Powell (Rainbow, ELP, Black Sabbath), born 1947
- 31: Tom Hamilton (Aerosmith), born 1951
Scott Ian (Anthrax), born 1963
Sandi Saraya (Saraya), born 1962

NOTES

HIT PARADER

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SEBASTIAN BACH

PHOTO: NEIL ZLOZOWER

